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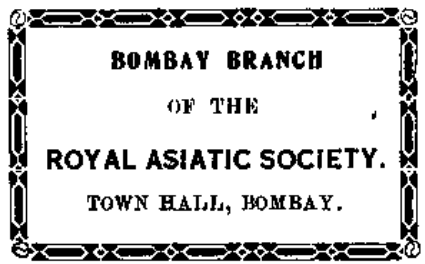

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FAMOUS MONUMENTS
OF
CENTRAL INDIA.

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PREFACE.

WHILE this volume was passing through the press, my friend, Mr. James Fergusson, the distinguished archæologist, to whose advice and encouragement the work was greatly due, died; and I have thus lost the invaluable assistance which he had promised me in the preparation of the text which accompanies the autotypes.

Possessing no accurate archæological knowledge, I have contented myself with appending to the more important illustrations of Central Indian architecture, such passages regarding them as could be extracted from the writings of those who have made them the subject of special study.

The present volume has been issued with the sole desire of placing, by the autotype process, on permanent record in public and private libraries, accurate representations of the

more important architectural monuments of Central India, before time, neglect, or barbarous and greedy hands shall have destroyed the buildings which have so special an artistic value in relation to the ancient arts of building and sculpture in the east, and which possess a further interest as illustrating the history of the most highly cultured among the elder members of the Aryan family.

I have specially selected for representation in the present volume, three groups of buildings at Gwalior, Khajráho, and Sánchi. Other autotypes of buildings of architectural interest in Bundelkhand and Rewah are included, but these three groups form the most important series, and alone call for special notice in this place.

The first group consists of Hindu and Jain palaces and temples within the ancient and famous fortress of Gwalior, which, on behalf of Government, I made over to the charge of His Highness the Maharaja Sindhia on the 10th of the present month.

Although the attention of the Indian world has been attracted to this remarkable fortress chiefly from military and political considerations, yet it contains a great variety of material of importance to the architect and the archæologist, and many of its buildings are of great antiquity. Major-General Cunningham, the late distinguished Director of Archæology in India, has written

a very complete and careful monograph on this rock fortress, and Major J. B. Keith, who was employed in the discreet and careful conservation of its ancient buildings, has also contributed a valuable report on the same subject. M. Louis Rousselet, moreover, in his picturesque work, *L'Inde des Rajas*, has given a readable account of the fortress and its monuments from an artistic point of view, and has embellished his account with many spirited drawings.

The continued conservation of the historical remains at Gwalior was specially pressed upon the attention of Maharaja Sindhia at the time of making over the fortress, and he has promised to do what may be necessary in this behalf, and to further the pious wishes of Jain pilgrims who still continue, at certain periods of the year, to worship at their ancient shrines.

The Khajráho temples form a group of considerable importance in the small state of Chattarpur in the heart of native Bundelkhand. They are covered, from basement to roof, with the most elaborate sculpture, most of it of high artistic merit; surpassing, indeed, any sculpture that I have seen elsewhere in India, with the single exception of some fragments of Græco-Indian origin, which have been excavated from the Buddhistic ruins in the Yusafzai plains in the Punjab.

Some of the Khajráho temples are still used for purposes of Hindu worship, and during

the month of March, thousands of pilgrims assemble from the neighbouring districts for a festival described graphically by M. Rousselet in the thirty-fourth chapter of his book. The majority of the temples are, however, deserted and neglected; and in spite of strict prohibition and threatened punishment, they have been seriously injured by ignorant peasants, who carry off the stones to form the lintels of their doorways, or for other domestic uses. The Chattarpur State is under British management, the Raja being a minor; and the continued dilapidations having been brought very forcibly to my notice by M. Gustave Le Bon, an accomplished French archæologist then in India, I insisted upon full inquiry and the future careful conservation of these beautiful shrines. I then ascertained that the native superintendent of the state, Chandi Pershad, had been removing the sculptured stones of the plinth of one of the most important of the temples, to repair an irrigation embankment in the neighbourhood.

The English in India are often reproached with vandalism, and with some justice, as the neglected state of the Delhi fortress and palace proves. In the whole world, if Rome and Athens be excepted, there is no place more impressive than the Delhi palace where, for thousands of years, successive branches of the various Aryan races have fixed their throne. Yet there the marble hall of public audience, beautiful in its grave simplicity, has been turned into a canteen; where, under a slovenly punkha, British soldiers drink and quarrel; while tawdry prints of favoured beauties are stuck against the throne from which the Emperor Akbar

promulgated his decrees. No visitor of taste or sensibility can view this desecration without feelings of shame and disgust. But however much the English may have been to blame in the past for their neglect of, and contempt for, the architectural glories of their predecessors in India, it must be remembered that the awakening of Art in England itself is of but recent date, and fifty years ago the country was sunk in the grossest Philistinism. The change and revival have been as real and sure in India as in England, and much has been done by the Government of India of late years in the careful and honest conservation and restoration of important architectural monuments. In this work, frequent cause for criticism may be justly found, and some restorations, which I will not here name, have been of the most pernicious kind. But it must in no way be supposed that the English rulers of India represent a dominant Philistinism crushing down the æsthetic sentiments of Hindus and Muhamadans. On the contrary, every modern effort at conservation or restoration is the work of the English alone; and the love for, and the practice of, noble and beautiful architecture seem to have died out of India previous to the advent of the English. To-day, there is scarcely a single prince in Hindustan, from Kashmir to Madras, who will willingly pay a single rupee to save the most beautiful monuments of antiquity from destruction. Kashmir itself contains many buildings of great archæological value; but the late Maharaja viewed them with profound indifference. In the Punjab it has been my official duty to vainly attempt to interest chiefs and people in the preservation of their most precious monuments. In Central India, it was till lately the same

story, and no Chief, Muhamadan, Rajput or Mahratta, took the faintest care or pride in the preservation of ancient buildings, however sacred, venerable, or beautiful, and there are few, if any, to whom the action of Chandi Pershad in destroying a stately and famous temple to repair an irrigation embankment would appear otherwise than as economical and proper. It is to be hoped that as the period of apathy has passed for the English Government, so it will pass for the native princes. Maharaja Sindhia has contributed towards the restoration of the buildings in the Gwalior Fortress; the Begum of Bhopál to the conservation of the Sánchi Tope, and the Maharaja of Dhar to the preservation of the historic buildings of Mandu. Their good example may find many imitators. It is with this hope the present volume is published.

The regeneration of the architectural science, and of art generally, in India, must be the work of Englishmen, and it is for the Government to fulfil an important duty by treating architecture seriously as one of the Fine Arts; not contemptuously as at present, as if the architect and the builder were of equal merit and rank. It should compel a certain number of its Royal and Civil Engineers to pass a severe and prolonged training in the establishments of the most distinguished European architects, and avoid the reproach which is unworthy of a civilized Government, that its engineers are incompetent to design a building of higher architectural pretensions than a jail or a barrack. This is not their fault, but that of the Government. An engineer can no more design a beautiful house without prolonged tech-

nical instruction, than a house-painter could produce a beautiful portrait without a similar training.

The third group is from the famous Buddhist Tope of Sánchi in the Bhopál State. This is without exception the most important Buddhistic monument extant; and its elaborate sculpture in high relief is of the utmost value as elucidating the habits, dress, and ceremonial of the Hindu race shortly before the Christian era.

Major-General Cunningham has described the Tope in a well-known volume, which, published thirty-one years ago, is as valuable as ever, although much has been done by Major Keith and others to restore the masonry about the Tope, doing nothing further in the way of restoration than replacing the former stones in their original position. But, unfortunately, this unrivalled monument of antiquity has suffered more from the careless zeal of its distinguished historian than from the rain and storms of 2,000 years. He sank deep shafts into the body of the Tope, in search of inscriptions, coins, and other relics; and his search over, he, with neglect unpardonable in an engineer and an archæologist, left unfilled the holes that he had made. The inevitable consequence ensued; the destruction of a great part of the Tope, bringing down with it in its fall the railing and carved gates surrounding. These we have now partially replaced at the expense of great cost and labour; but the

Tope is still far from secure, and visiting it two months ago I was alarmed to find fresh sinking and displacement in the newly restored portion, calling for immediate remedial measures, otherwise a catastrophe would have been certain during the coming rainy season.

The Indian Midland Railway is now being taken past the Tope, and it has been decided that a flag station shall be constructed near it, so that European visitors may, in a few months' time, be able to visit with facility these most interesting monuments.

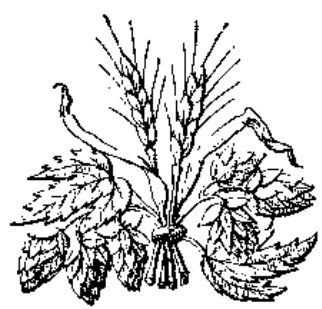
I hope to be able to issue a second and subsequent volume next year, which will contain autotype reproductions of photographs of the ancient deserted city of Mandu, overlooking the Nerbudda, one of the most romantic and picturesque places in India; the fortress and palace of Ráisen, first used as an Imperial resort, then as the headquarters of the Muhamadan Chiefs of Bhopál, now a picturesque ruin; the famous Hindu temples of Udipúr and Bhojpúr and the sacred city of Ujjain, which was the seat of the most illustrious of Hindu dynasties 2,500 years ago.

The original photographs from which the autotypes have been made, were the work of Lala Din Dyal, an employé of the British Government in the Secretariat-office in Indore. His work has been admirably reproduced by the Autotype Company, whose manager, Mr. Bird, has

been kind enough to specially interest himself in the work, and the only other gentleman whose assistance it is necessary to recognize is Colonel Charles Thomason, R.E., the head of the Department of Public Works in Central India, who has afforded me the most valuable and enlightened assistance.

LEPEL GRIFFIN.

31*st March*, 1886.
Indore Residency.



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FAMOUS MONUMENTS OF CENTRAL INDIA.

GREAT BUDDHIST TOPE AT SANCHI.

Bhopal State.

THE word "Tope" is derived from Afghanistan, where it is used to designate all the solid mounds opened by Messrs. Honigberger and Masson, and it is considered to be the same as the Pali "Thupo," which is synonymous with the Sanskrit word "Stupa" signifying a mound or tumulus. Topes or stupas are of two kinds, the first of which, dedicated to the celestial Adi Buddha, are known as "Chbod-tens"

and contain no relics. There are a number of these Chbod-tens in Tibet. The second kind, "Dung-ten," generally known as "Dhagoba," are dedicated to one of Adi Buddha's emanations, the Manushi or Mortal Buddhas, of whom the most celebrated and only historical one was Sakya Muni, who died in B.C. 543. The meaning of "Dung-ten" is a bone or relic receptacle, and if "shrine" be considered a fair equivalent for Tope or Stupa, perhaps "relic shrine" may be taken as that for Dhagoba.

The great Sanchi Tope is the largest of a group of five topes in the vicinity of Bhilsa, lying about 5½ miles S.W. of this town, which belongs to the Maharaja Scindia. It was first discovered by Captain Fell in 1819, and was subsequently, in 1822, much damaged by amateur archæologists. It was, in 1851, carefully explored by Generals Cunningham and Massey (then subalterns), but no relics were discovered in it.

In 1881, the jungle was removed from the several ruins on the Sanchi hill, the carved stones were collected, and the breach made in the tope in 1822 was repaired.

In 1883, the ruins were repaired, as shown in these photographs, under the immediate superintendence of Major Keith, acting under the orders of Captain Cole, R.E., Curator of Ancient Monuments in India.

In his report for 1883-4 Captain Cole thus enumerates the subjects of the bas-reliefs covering the pillars and cross lintels:—

I. The dream and conception of Maya, the mother of Buddha.
II. Prince Siddartha's trial of the bow.
III. Prince Siddartha's life, Palace scenes, love scenes, and social life.
IV. Prince Siddartha witnessing the four predictive signs.
V. Prince Siddartha's departure from Kapila.
VI. Buddha's visit to Uruvilwa Kasyapa.
VII. Boat scene and Buddha's Nirvana.
VIII. Worship of topes, trees and symbols.
IX. Worship of trees by animals.
X. Siege of a city and relic capture.
XI. Relic processions.
XII. Triumphal processions.
XIII. Besides these historical records there are panels of flowers, animals and garlands, treated in a conventional manner, showing Greek and Persian origin.

General Cunningham assigns dates to the different portions of the Sanchi Tope as follows :—

The Tope, B.C. 500—300.
Railing, B.C. 250.
Gates, about the Christian era.

The following general description of the Sanchi Tope is by Mr. Fergusson, being extracted from his work "History of Architecture" (3rd vol.), Murray; and the descriptive notices of more detailed photographs are from General Cunningham's "Bhilsa Topes," Smith, Elder and Co.

GENERAL DESCRIPTION OF SANCHI TOPE, BY MR. FERGUSSON.

(PLATES NOS. I. TO VIII.)

THE most extensive and, taking it altogether, perhaps the most interesting group of topes in India is that known as the Bhilsa Topes, from a town of that name in the kingdom of Bhopal, near which they are situated. There, within a district not exceeding ten miles east and west and six north and south, are five or six groups of topes, containing altogether between twenty-five and thirty individual examples. The principal of these, known as the Great Tope at Sanchi, has been frequently described; the smaller ones are known from General Cunningham's descriptions only: but altogether they have excited so much attention that they are perhaps better known than any group in India. We are not, however, perhaps justified in assuming, from the greater extent of this group, as now existing, that it possessed the same pre-eminence in Buddhist times. If we could now see the topes that once adorned any of the great Buddhist sites in the Doab or Behars, the Bhilsa group might sink into insignificance. It may only be that, situated in a remote or thinly-peopled part of India,

they have not been exposed to the destructive energy of opposing sects of the Hindu religion, and the bigoted Moslem has not wanted their materials for the erection of his mosques. They consequently remain to us, while it may be that nobler and more extensive groups of monuments have been swept from the face of the earth.

Notwithstanding all that has been written about them, we know very little that is certain regarding their object and their history. Our usual guides, the Chinese Pilgrims, fail us here. Fa Hian never was within some hundreds of miles of the place; and if Hiouen Thsang ever was there, it was after leaving Ballabhi, when his journal becomes so wild and curt that it is always difficult, sometimes impossible, to follow him. He has, at all events, left no description by which we can now identify the place; and nothing to tell us for what purpose the Great Tope or any of the smaller ones were erected. The "Mahawanso," it is true, helps us a little in our difficulties. It is there narrated that Asoka, when on his way to Ujjém (Ujjain), of which place he had been nominated Governor, tarried some time at Chétyagiri, or, as it is elsewhere called, Wessanagara, the modern Besnagar, close to Sanchi. He there married Devi, the daughter of the chief, and by her had twin sons, Ujjenio and Mahindo, and afterwards a daughter, Saughamitta. The two last-named entered the priesthood, and played a most important part in the introduction of Buddhism into Ceylon. Before setting out on this mission, Mahindo visited his royal mother at Chétyagiri, and was lodged in "a superb vihara," which had been erected by herself. In all this there is no mention of the Great Tope, which may have existed before that time; but till some

building is found in India which can be proved to have existed before that age, it will be safe to assume that this is one of the 84,000 topes said to have been erected by him. Had Sanchi been one of the eight cities which obtained relics of Buddha at the funeral pyre, the case might have been different; but it has been dug into, and found to be a stupa, and not a dagoba. It consequently was erected to mark some sacred spot or to commemorate some event, and we have no reason to believe that this was done anywhere before Asoka's time.

On the other hand, two smaller topes on the same platform contained relics of an undoubted historical character. That called No. 2 Tope contained those of ten Buddhist teachers who took part in the third great convocation held under Asoka, and some of whom were sent on missions to foreign countries to disseminate the doctrines then settled, and No. 3 Tope contained two relic caskets. One of these contained relics of Maha Moggalana, the other of Sariputra, friends and companions of Buddha himself, and usually called his right and left hand disciples. It does not of course follow from this that this dagoba is as old as the time of Buddha; on the contrary, some centuries must elapse before a bone or rag belonging to any mortal becomes so precious that a dome is erected to enshrine it. The great probability seems to be that these relics were deposited there by Asoka himself in close proximity to the sacred spot which the Great Tope was erected to commemorate. The tope containing relics of his contemporaries must of course be much more modern, probably contemporary with the gateways, which are subsequent to the Christian era.

The principal building consists of a dome somewhat less than a hemisphere, 106 feet in diameter and 42 feet in height; on the top of the tope is a flat space about 34 feet in diameter, formerly surrounded by a stone railing, some parts of which are still lying there; and in the centre of this once stood a feature known to Indian archæologists as a Tee, the lower part of which was adorned with the usual Buddhist rail, the upper by the conventional window, two features which are universal. It was crowned by a lid of three slabs, and no doubt either was or simulated a relic casket. No tope, and no representation of a tope—and we have hundreds—is without this feature, and generally it is or was surmounted by one or more discs representing the umbrellas of state; in modern times by as many as nine of these.

The dome rests on a sloping base 14 feet in height by 120 feet in diameter, having an offset on its summit about 6 feet wide. This, to judge from the representations of topes on the sculptures, must have been surrounded by a balustrade, and was ascended by a broad double ramp on one side. It was probably used for processions round the monument, which seem to have been among the most common Buddhist ceremonials. The centre of this great mound is quite solid, being composed of bricks laid in mud; but the exterior is faced with dressed stones. Over these was laid a coating of cement nearly 4 inches in thickness, which was no doubt originally adorned either with painting or ornaments in relief.—(Fergusson.)

SANCHI TOPE.

FRONTISHECE.—GENERAL VIEW FROM THE NORTH

SANCHI TOPE.

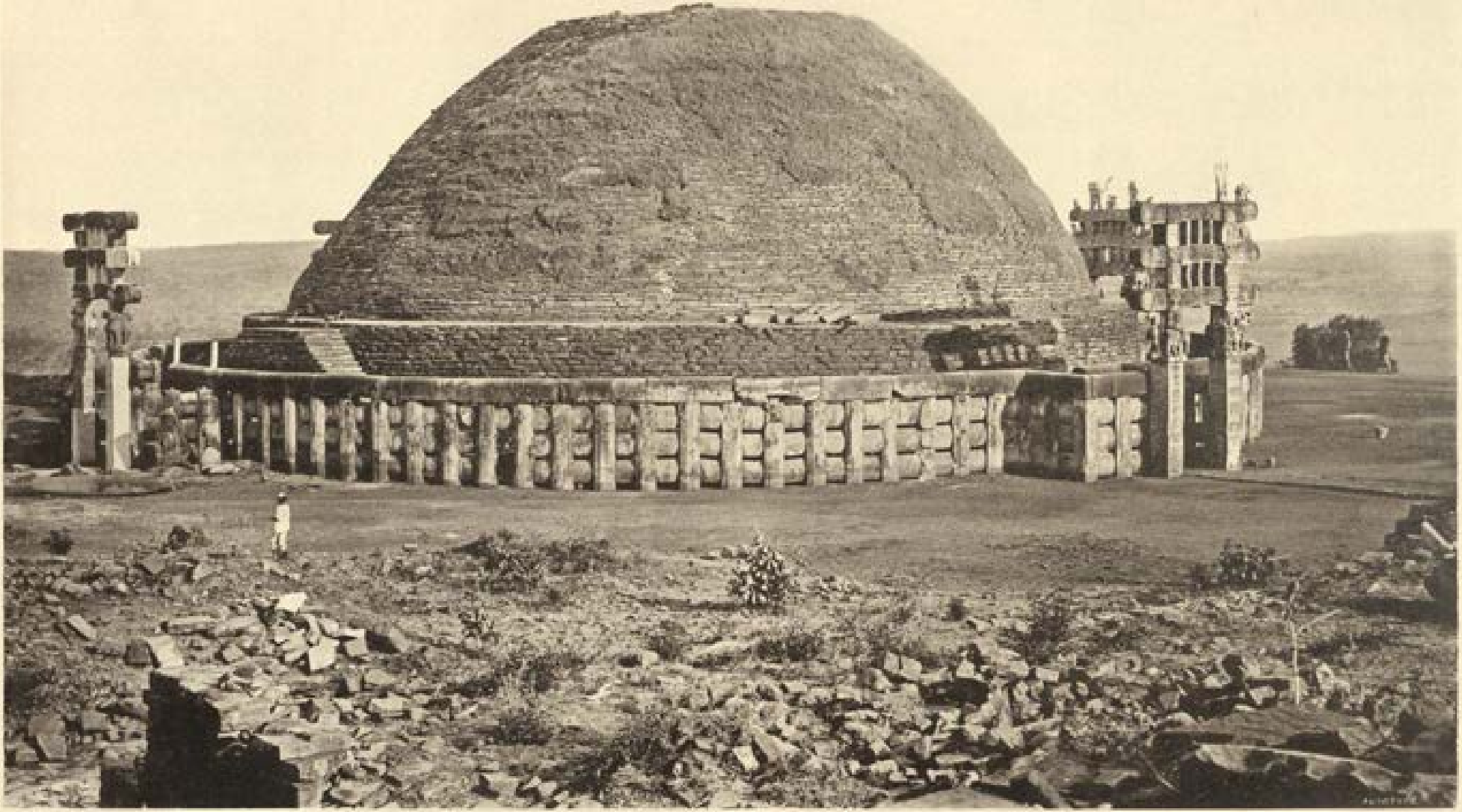
PLATE II.—GENERAL VIEW FROM THE SOUTH.

SANCHI TOPE.

PLATE III.—GENERAL VIEW FROM THE SOUTH-EAST.

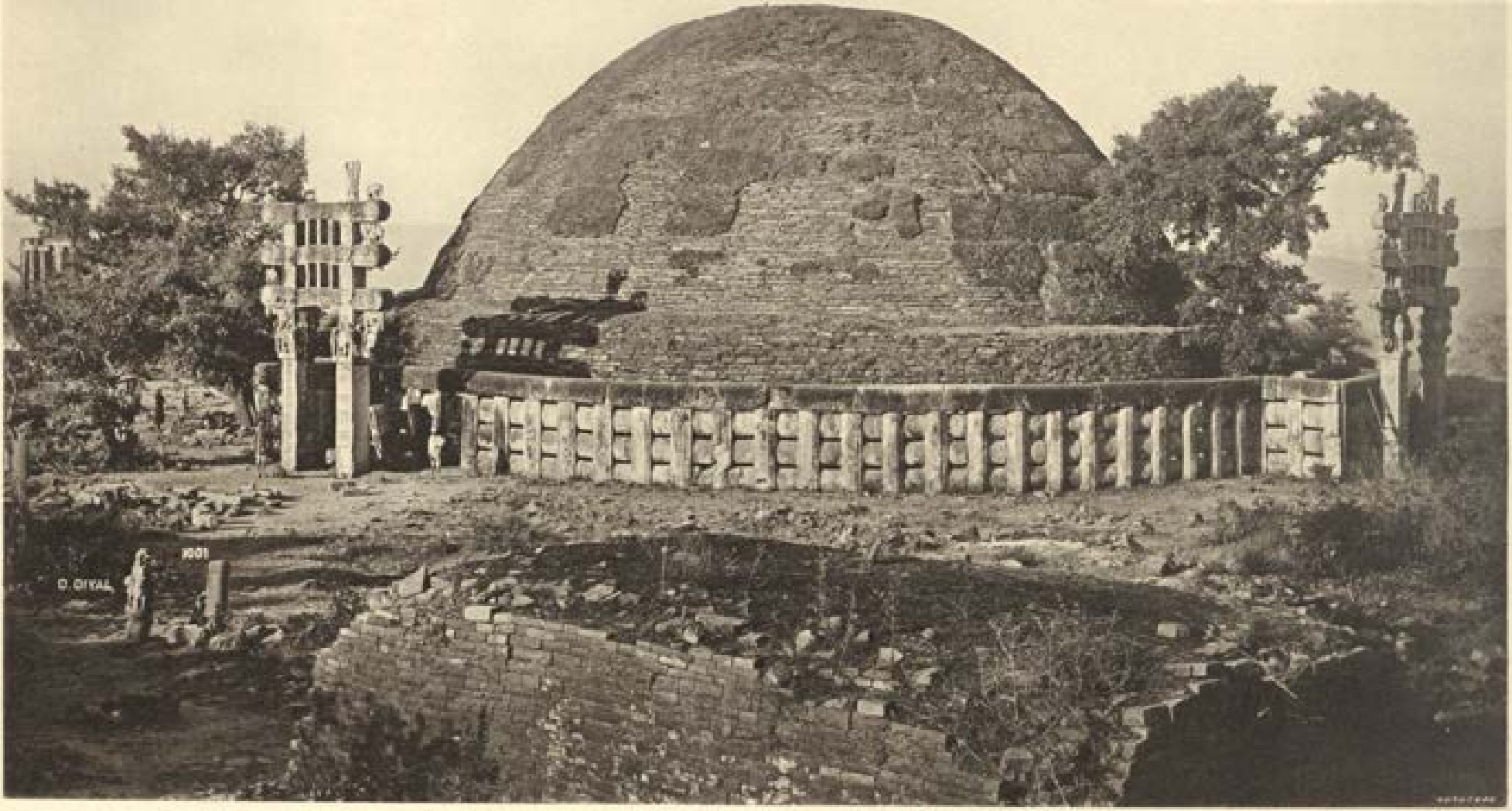
SANCHI TOPE.

PLATE IV.—GENERAL VIEW FROM THE EAST.



SANCHI TOPE.

PLATE V.—GENERAL VIEW FROM THE NORTH-EAST.


D. DIVAL
1931

SANCHI TOPE.

PLATE VI.—GENERAL VIEW OF KHARA.

SANCHI TOPE.

PLATE VII.—SMALL GATE, REAR VIEW.

SANCHI TOPE.

EASTERN GATEWAY.

PLATES NOS. IX. TO XIV.

RIGHT PILLAR—FRONT FACE. (PLATES NOS. IX. AND X.)

I.

PALACE SCENE—Audience Hall—Upper apartment of palace. Two royal personages seated with several attendants.

II. PALACE SCENE.—Women dancing before the king Raja seated on a morha, or throne, in the palace hall, holding the vajra, or thunderbolt, in his right hand, and in his left a gourd. Two attendants behind him hold the chatta and chaori, both being insignia of royalty. On his right is seated either the heir-apparent or the prime minister,

attended by two chaori and chatta bearers. On the king's left are two Nachnis, or dancing women, who are dancing to the sound of two sarangis, or lutes, and two drums.

III. IV. and V. are the same repeated.

The whole of this front of the pillar represents a six-storied palace. Each storey is supported on a front of four octagonal pillars, with bell-shaped capitals surmounted by recumbent winged horses.

EASTERN GATEWAY.

LEFT PILLAR—FRONT FACE (DETAILS). (PLATES NOS. IX. AND XI.)

I. ADORATION OF SYMBOL OF DHARMA.—Temple containing the symbol of monogram of Dharma on an altar; over which some fabulous Kinnaras are waving garlands and making offerings. On each side of the temple are two royal or lay personages with hands joined in adoration.

II. Boat Scene.—Sakya's Nirvana.—A boat is represented on the ocean, containing three persons; one rower, one steersman, and one passenger, all of whom are clad in the costume of the higher ranks of Buddhist ascetics. In the right and left upper corners there are trees; and scattered about in the waters there are lotus flowers, alligators, ducks and shells. On the shore below are represented four figures also in a religious garb; one with dishevelled hair and uplifted arms; and the others, who wear caps, with hands clasped together in attitudes of devotion. In the right-hand corner below is a tree with an altar.

This scene I have already described in my account of Sakya's death. The passenger is, I think, Sakya Muni, who is represented, after the attainment of Nirvana, or freedom from transmigration, as being wafted over the waters which are said to surround this transitory world. The figures on the shore are a Bhikshu of the lower grade, bewailing the departure of Sakya with dishevelled hair and uplifted arms, which from the accounts given in the Pali annals would seem to have been the customary manner of expressing grief at that period. The other figures are Bhikshus who had attained the higher grade of Arahat, and who comforted themselves with the reflection that "all transitory things are perishable." The difference of rank is known by the bare head of the mourner, and the capped heads of the others; a distinction which still prevails in Tibet, where the lower grades Ge-thsul and Chhos-pa invariably go bare-headed,

whilst all the Lamas, or higher grades, including the Grand Lama himself, have their heads covered.

III. PRINCE IN CHARIOT LEAVING KAPILA.—Gate and walls of city. Chariot with three persons leaving the city, followed by elephant riders and horsemen, who are represented inside the city. Beyond the walls there are an altar and two royal or lay personages standing before it, with hands joined in adoration. The three figures in the chariot are the King, the driver and the chaori holder.

This scene probably represents another of the "four predictive signs," and the figures at the altar may be intended either for the sick or aged persons, whom Sakya met before he became an ascetic.

EASTERN GATEWAY.

RIGHT PILLAR—INNER FACE (DETAILS). (PLATE NO. XI.)

I. ADORATION OF TREE.—Royal figures paying their adorations to a tree.

II. DREAM OF MAYA.—Maya, the mother of Buddha, represented as asleep, and the Chadanta elephant touching her feet with his trunk. Below her the Prince Siddhartha is passing through the city gate of Kapila in a chariot drawn by two horses. He is preceded by musicians, and attended by elephant riders and horsemen. The rear of the procession is inside the city. In front are three figures with joined hands adoring a holy Bo-tree enclosed in a square Buddhist railing.

This second compartment is one of the most interesting bas-reliefs at Sanchi. The upper portion represents the dream of Maya the Queen of Suddhodana, Raja of Kapila. She dreamed that she was touched by a Chadanta elephant, which the wise men interpreted as a divine conception. It thus represents the incarnation of the last mortal Buddha, Sakya Sinha.

The lower portion represents the last act in the life of the Prince Siddhartha, before he took the vows of asceticism. It is in fact the last of the "four predictive signs." On emerging from the city in his chariot, Sakya saw some healthy, well-clad persons wearing the peculiar robe of those dedicated to religion. These are the three ascetics paying their adoration to the Bo-tree.

EASTERN GATEWAY.

LEFT PILLAR—INNER FACE (DETAILS). (PLATE NO. XII.)

I. KITCHEN SCENE.—To the right is the city gate, and a man carrying a banghy, or small load, suspended by ropes from both ends of a pole. Beyond him are two women, naked to the waist, one stooping to fill her water jar from a tank or stream, and the other with a water jar under her left arm. On their right is a male personage, also naked to the waist, his loins and thighs covered in the folds of a dhoti, standing with hands joined in adoration before an altar. On the left of the compartment there is a very lively kitchen scene. A woman, naked to the waist, is husking corn in a large wooden mortar, with a two-handed pestle. A second woman is seated winnowing the corn from the chaff in a flat shovel-shaped basket. A third woman is standing at a four-legged table rolling out chapattis, or unleavened cakes; and a fourth woman is seated grinding spices or condiments on the sil, or "flat stone," with a bant or round muller. Behind her, seated on the ground, is the Raja, or master of the household; and in the background are two houses with dome-shaped roofs. The lower portion of the compartment is filled with goats, sheep, and oxen.

This scene is one of the most curious and interesting of all the Sanchi bas-reliefs. Women only are employed in all the domestic occupations: in drawing water, in husking and winnowing the corn, and in the cooking of food. The last fact is noticed by Quintus Curtius, who, speaking of the Indian king, says, "Women prepare his food." The mortar and two-handed pestle are the same as those in use at the present day in India. The mortar (okhli) is exactly the same as the Greek ὕγδη, and the Roman pila; and the pestle (musar) is the same as the Greek κόπανον, and the Roman pilum. The primitive method of winnowing represented in the above scene is still used in India; and it recalls one of the blessings of the prophet promised to the children of Israel: "The oxen likewise, and the young asses that ear the ground, shall eat clean provender which hath been winnowed with the shovel and with the fan." Bishop Lowth reads, "winnowed with the van and the sieve." But shovel is the nearest descriptive word in English for the present winnowing basket, which does not seem to differ, even in the slightest, from the ancient one represented in the bas-relief.

II. Worship of the Supreme Buddha as Flame.—Temple with altar inside, and a small vessel filled with fire, behind which a five-headed naga, or snake, forms a canopy. Flames issue from two windows in the roof of the temple. To the left, three figures in the dress of arhatas, with caps on their heads; their right hands raised, and gourds or water vessels in their left hands. To the right, five figures, in the same religious costume, with both hands joined in

adoration. In the lower corner, to the right, a small hut roofed with leaves, before or in which a very holy arhata is seated on a mat, with only the sanghati, or kilt, about his loins. His uttara-sanghati, or cape, is hanging up inside the house. Apparently he is in deep abstraction, for a cord is passed round his waist and knees as if to keep him from losing his position. In front stands another arhata, with hands joined in supplication to the holy ascetic. Behind the last ascetic there is a fire vessel, and some instruments, apparently a spoon, a ladle and a pair of pincers. In the foreground is a sheet of water filled with lotus flowers, wild ducks, and shells. One ascetic is bathing, a second is filling his water vessel, and two others are coming down to the water with jars. The intermediate space is occupied by an elephant and several buffaloes. At first sight this scene has every appearance of genuine fire-worship. But as Buddhism has nothing in common either with sun-worship or fire-worship, some other explanation must be sought for the scene of this bas-relief. According to the modern Buddhists of Nepal, Vairochana or "Light," is supposed to occupy the centre of every chaitya dedicated to Adi Buddha. Amongst the numerous titles of Buddha contained in the Tibetan works are "the universally radiant sun," and "the chief lamps of all the regions of space." A common name also for Buddha was Chakku, or "the eye." In all these titles, light is considered as a mere attribute of the all-seeing Buddha. "Adi-Buddha was never seen," said Mr. Hodgson's old Buddha friend: "he is light." Now, as light could not be represented, the sculptor was obliged to seek some form which should be typical of it. In the present instance he has selected flame, and in another

instance, as we shall see in the next bas-relief, he has taken a pair of eyes. Both are sources of light, and therefore types of the all-seeing. The Sambhu Purana, indeed, distinctly states that Buddha was manifested in the shape of flame (jyoti-rupya, or "flame-formed"). From these statements it is clear that the fire itself was not worshipped by the Buddhists, but was looked upon simply as the visible type of All-seeing. This explanation is fully confirmed by the occurrence of other symbols in temples of the same description, both at Sanchi and at Gya, and by the total absence of image-worship. Indeed at this time the Buddhists would appear to have repudiated image-worship, and to have paid all their adoration to symbols of Buddha and of Dharma, and to Topes and trees which had been dedicated to Buddha.

III. Tope dedicated to the Supreme Buddha.—Ascetic Life in the Woods.—A Tope marked with horizontal layers of masonry, and decorated with a pair of eyes, one placed above the other. The Tope is surrounded by a square Buddhist railing. Background of various trees, amongst which the plantain is easily distinguishable. To the left, a hermit naked to the waist is bringing in a pile of faggots on his shoulder; a second is carrying a banghy, or pole, with baskets slung at the ends by ropes. A third is seated on a mat, and is apparently feeding a fire kept in a small vessel. A fourth is seated in the same way, and is fanning a fire in a similar vessel. A fifth is fanning an empty-looking vessel, but which may be supposed to contain some hot embers that could be fanned into flame.

To the right, two other ascetics are engaged in splitting a log of wood with large felling axes.

It appears to me that this scene is intended to represent the fewness of the wants of ascetic life. Each hermit is employed in looking after his own wants, which would seem to be limited to the collection of a small quantity of firewood. At first sight I thought that this scene represented the building of a wooden Tope; but the Tope is finished, and the whole of the figures are ascetics. It is possible that they may be preparing small huts for their own residence, similar to that shown in the last bas-relief. The neighbourhood of the Tope makes this supposition highly probable, as it was the usual custom of the Buddhist hermits to congregate around their Topes. The chaitya in this scene is evidently dedicated to the Supreme Buddha, as I have explained in my account of the last bas-relief.

EASTERN GATEWAY.

ARCHITRAVES—FRONT. (PLATE NO. XIII.)

I. WORSHIP OF TOPES.—UPPER.—Numerous figures paying their adoration to Topes.

II. PROCESSION OF BUDDHA'S FEET.—MIDDLE.—To the left a city gate, into which a procession is entering. In the centre a sacred tree, and to the right a chariot, behind which are the holy impressions of Buddha's feet.

III. WORSHIP OF TREE.—LOWER.—Procession advancing to the worship of a tree in a small temple.

EASTERN GATEWAY.

ARCHITRAVES—REAR. (PLATE No. XIV.)

I. WORSHIP OF TREES.—UPPER.—Numerous figures paying their adoration to trees.

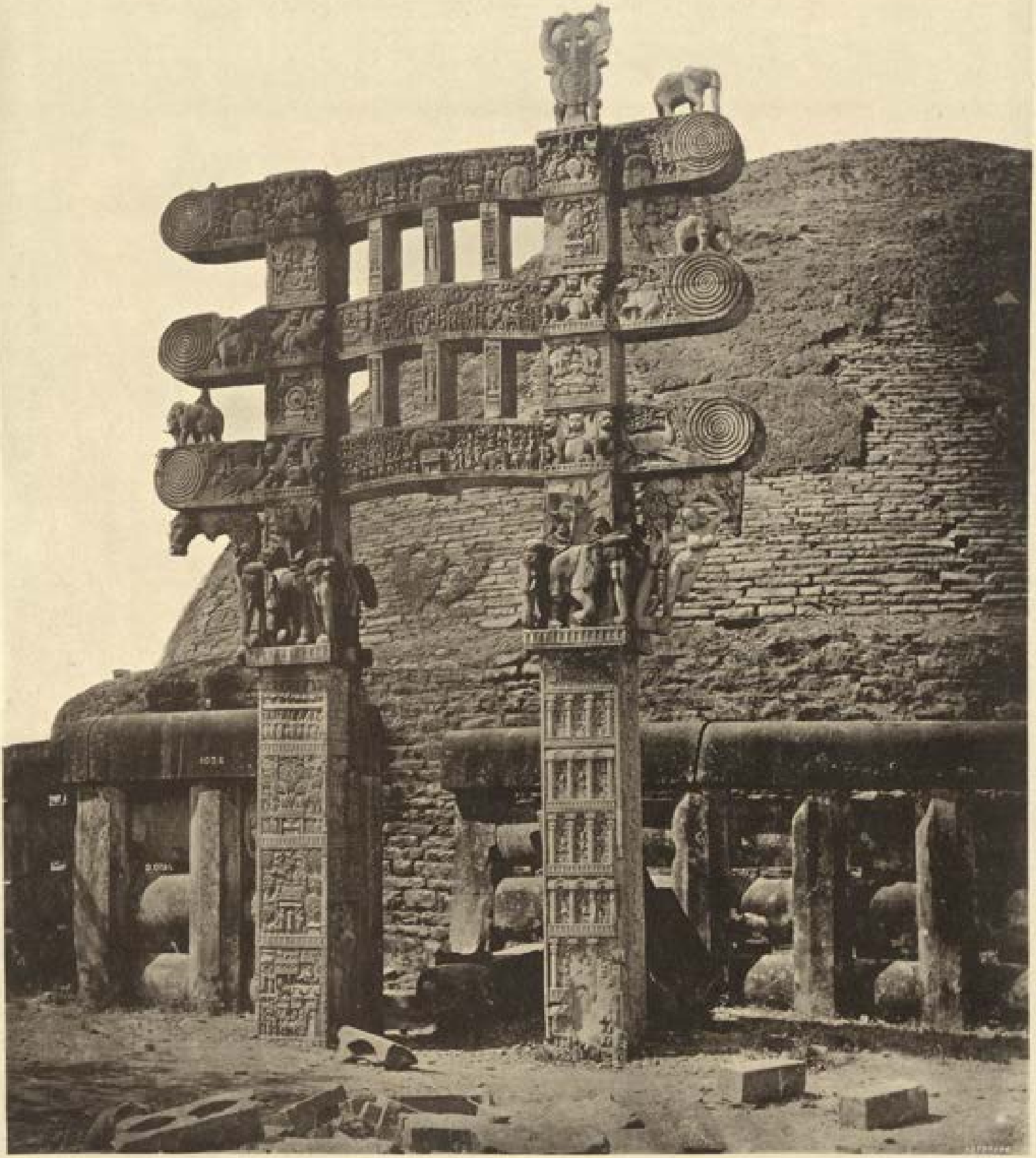
II. WORSHIP OF TREES BY ANIMALS.—MIDDLE.—Various animals, such as Rams, Buffaloes, Lions, Vultures, and others not identified, together with the Naga Raja, or king of the snakes, are all paying their adoration to a tree.

III. WORSHIP OF TOPE BY ELEPHANTS.—LOWER.—Several elephants are perambulating a Tope with garlands.

This scene, I think, represents a tradition preserved by Fa Hian relative to the Tope at Lan-Mo, or Ramagrama. "In this sterile and solitary place there are no men to sweep and to water; but you may there see continually herds of elephants, which take water in their trunks to water the ground, and which, collecting all sorts of flowers and perfumes, perform the service of the tower. There were Tao-sse (Rationalists) from various countries who had come to perform their devotions at this tower. They met the elephants, and, overcome with terror, concealed themselves among the trees, whence they witnessed the elephants performing the duty according to the law. The Tao-sse were greatly affected to observe how, though there was no one to attend to the service of the Tower, it was nevertheless kept watered and swept. The Tao-sse thereupon abandoned their grand precepts, and returning became Shami. Of themselves they plucked up the grass and the trees, levelled the ground, and kept the place neat and clean. They exerted themselves to convert the King, and induce him to found an establishment of ecclesiastics, as well as to erect a temple. There is at present a habitation of ecclesiastics. This happened not long ago, and tradition has transmitted it to the present time." The expression "not long ago" must mean three or four centuries, otherwise the story could scarcely be said to have been transmitted by tradition. At any rate the story illustrated the bas-relief, and proves that there was a belief prevalent at that period, that elephants had *somewhere* paid their devotions to a Tope. See the description of the lower architrave, Western Gateway, front face. (Cunningham.)

SANCHI TOPE.

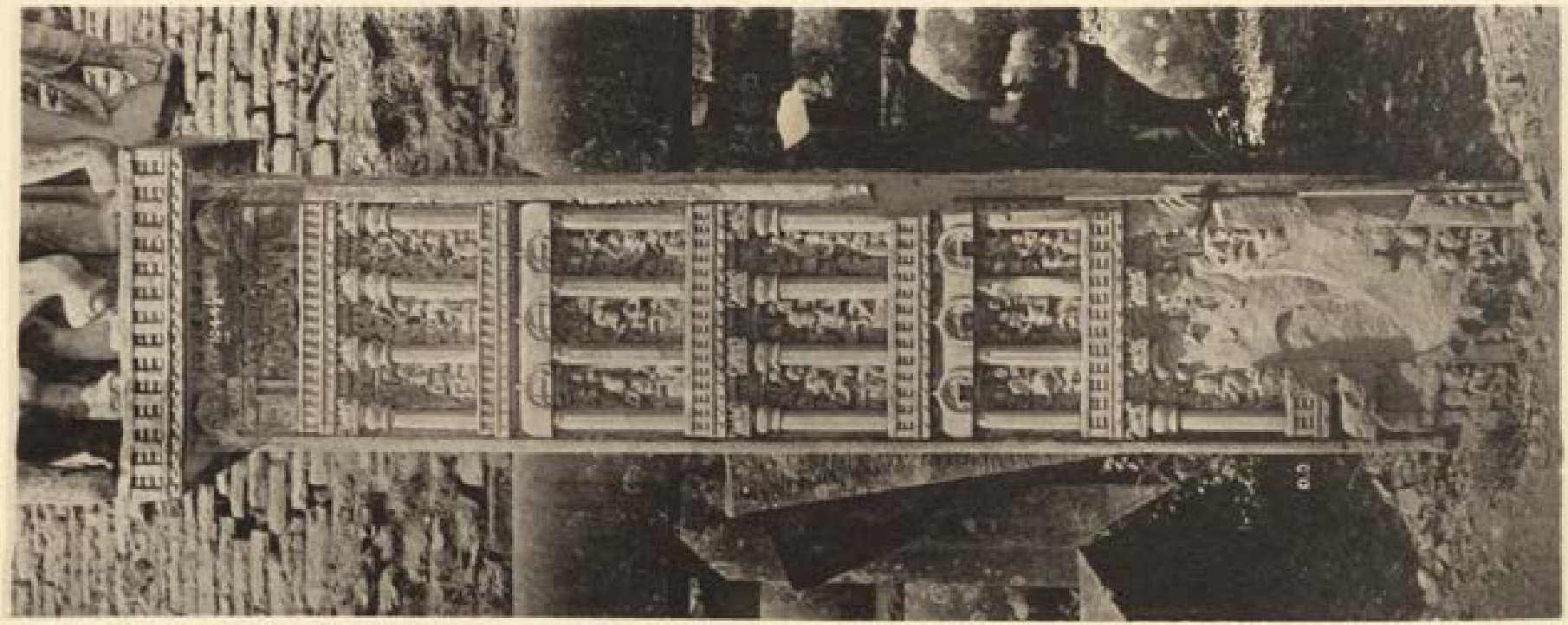
PLATE IX.--EAST GATE, FRONT VIEW.



SANCHI TOPE.

PLATE X.—PILLARS OF EAST GATE, DETAILS.

(The Photograph on the left gives the details of the Right-hand pillar as described at pages 9 and 10.
The Photograph on the right shows a very bold and excellent decorative design
from the outer face of the Left-hand pillar.)



SANCHI TOPE.

PLATE XI.—PILLARS OF EAST GATE, DETAILS.

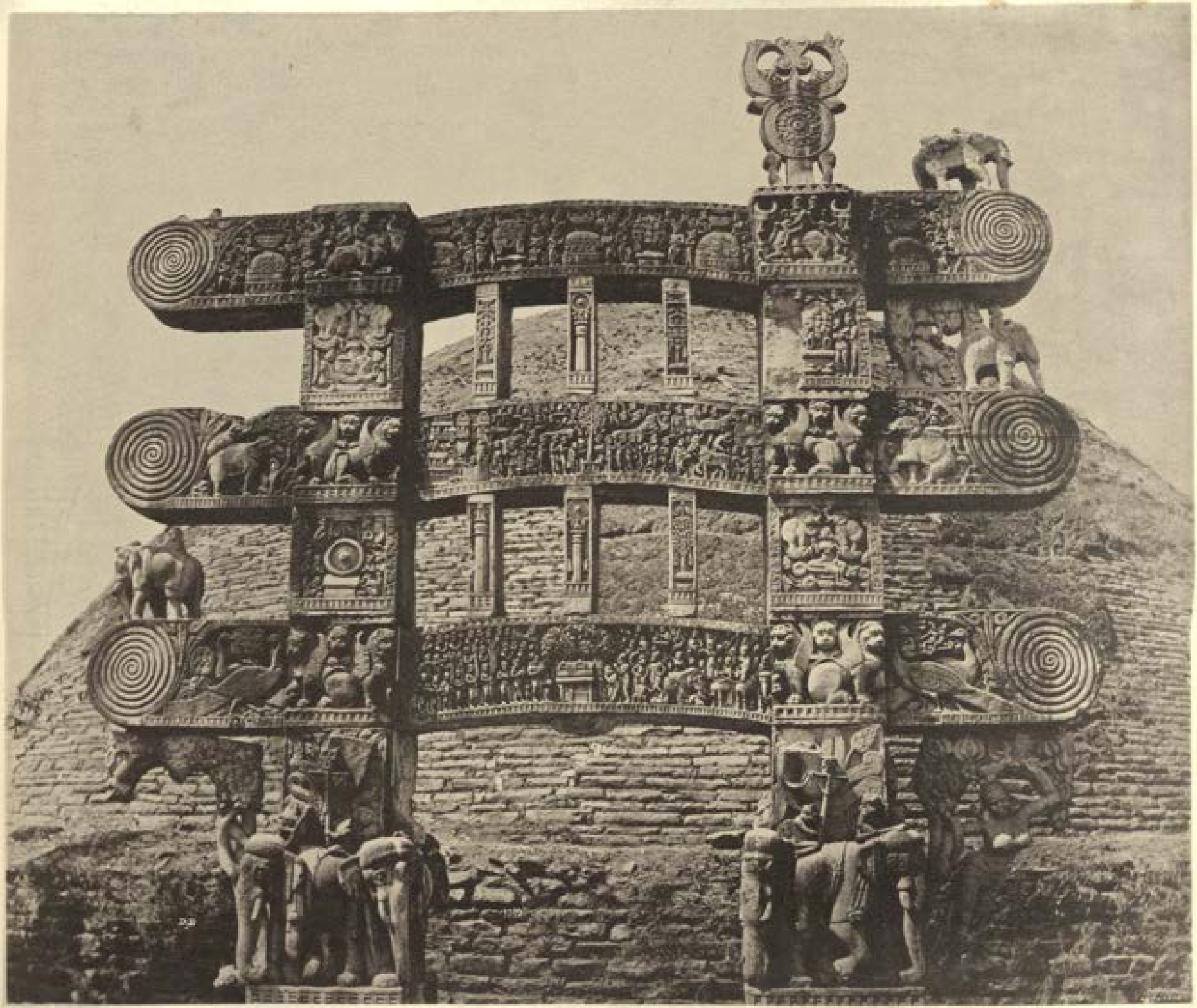
(The Photograph on the left gives the details as described at pages 10, 11, and 12. The Photograph on the right shows the Dream of Maya described at page 13.)

SANCHI TOPE.

PLATE XII.—PILLARS OF EAST GATE, DETAILS.

SANCHI TOPE.

PLATE XIII.—ARCHITRAVES OF EAST GATE, FRONT VIEW.



SANCHI TOPE.

PLATE XIV.—ARCHITRAVES OF EAST GATE, REAR VIEW.

SANCHI TOPE.

SOUTH GATEWAY.

PLATES NOS. XV. TO XVII.

The following description is from Cunningham, but the pictures show how much this gate has suffered since his notes were written. It is difficult to follow his remarks, but they are given as they stand, being the only ones available.

FRONT FACE. (PLATE NO. XV.)

I.

TRIPLE SYMBOL OF DHARMA.—A temple supported on pillars, and containing an altar on which are placed three symbols or monograms of Dharma.

II. SCENE IN PALACE.—King seated with his two wives. Four other females, two seated (wives of less rank) and two standing (attendants).

III. CASKET SCENE IN PALACE.—The king with his family and ministers seated in the foreground to the left. In the centre a relic-casket, with two attendants holding the chatta and chaori over it. To the left a seated female beating a drum, and a female dancer naked to the waist, with her arms stretched before her in a peculiar manner, still practised in India. In the background two male figures, and one female figure with a round cap similar to those worn by the Kashmiri women of the present day. To the right numerous figures, all standing. Two in the foreground with hands joined in adoration, appear to be the Raja and his ministers. They are naked to the waist; but are literally covered with necklaces, armlets, and bracelets.

SOUTH GATEWAY.

REAR VIEW. ARCHITRAVES. (PLATE NO. XVI.)

I. WORSHIP OF TOPES.—UPPER.—Three Topes, the middle one bearing the inscription with the name of Sri Satakarni. On each of the bosses of this architrave, immediately over the pillars, are two men riding oxen. The oxen are regularly caparisoned for riding. The nose-string is passed through the nostrils, and twisted together to avoid the eyes; the ends are then passed outside the horns, where they are secured from slipping by a head-band. Of the figures on the right boss, one carries a lotus, and the other a relic-box. Those of the

left boss both carry trays containing some indescribable object. Between this boss and the end volute a led horse is represented passing through a temple gateway of two architraves. The horse is attended by two figures, one carrying a chaori, and the other a vessel exactly resembling a tea-pot.

II. Worship of Tope.—Middle.—A Tope with inscription in two lines. Kinnaras with garlands. King in a chariot with driver and chaori bearer, attended by elephant riders.

III. A Siege and Relic Procession.—Lower.—A part of this interesting scene has been made known by James Prinsep, but the architrave is broken, and the portion to the right of the boss, which has not been published, seems to complete the story, although it forms a different compartment. The scene in the middle of the architrave represents a besieged city. The battlements, the city gate, and the upper stories of the houses are filled with defenders, who are shooting arrows and hurling stones upon the assailants below. The attack is carried on with arrows only, but as several of the besiegers are covered with long shields, they were no doubt furnished with swords. One horseman and several elephant riders appear on the left, with two standard-bearers.

To the right of the boss the King appears in his chariot, attending an elephant, which bears a relic-box on its head, covered by the honorary chatta.

The siege represented in this scene was probably undertaken for the purpose of gaining possession of some holy relic, which the King is carrying off to the right. The dresses of the soldiers are remarkable, and the mode of fastening the quiver to the back is very peculiar and picturesque. The quiver is fastened to the right shoulder, and the fastenings, which are apparently leather straps, are passed over both shoulders, crossed in front, and carried to the back, where they were probably passed through a ring in the end of the quiver, and then carried to the front and again crossed, the ends being secured by loops to the upper straps. The only apparent clothing is a kilt; but there was no doubt a tight fitting jacket of some kind to cover the body. The whole costume has a striking resemblance to that of the Highlanders of Scotland.

The swords throughout the Sanchi sculptures are all short and broad. A specimen, hanging by one of the porter's sides, agrees exactly with the description of Megasthenes: "All wear swords of a vast breadth, though scarce exceeding three cubits in length. When they engage in close fight, they grasp these with both their hands that the blow may be stronger."

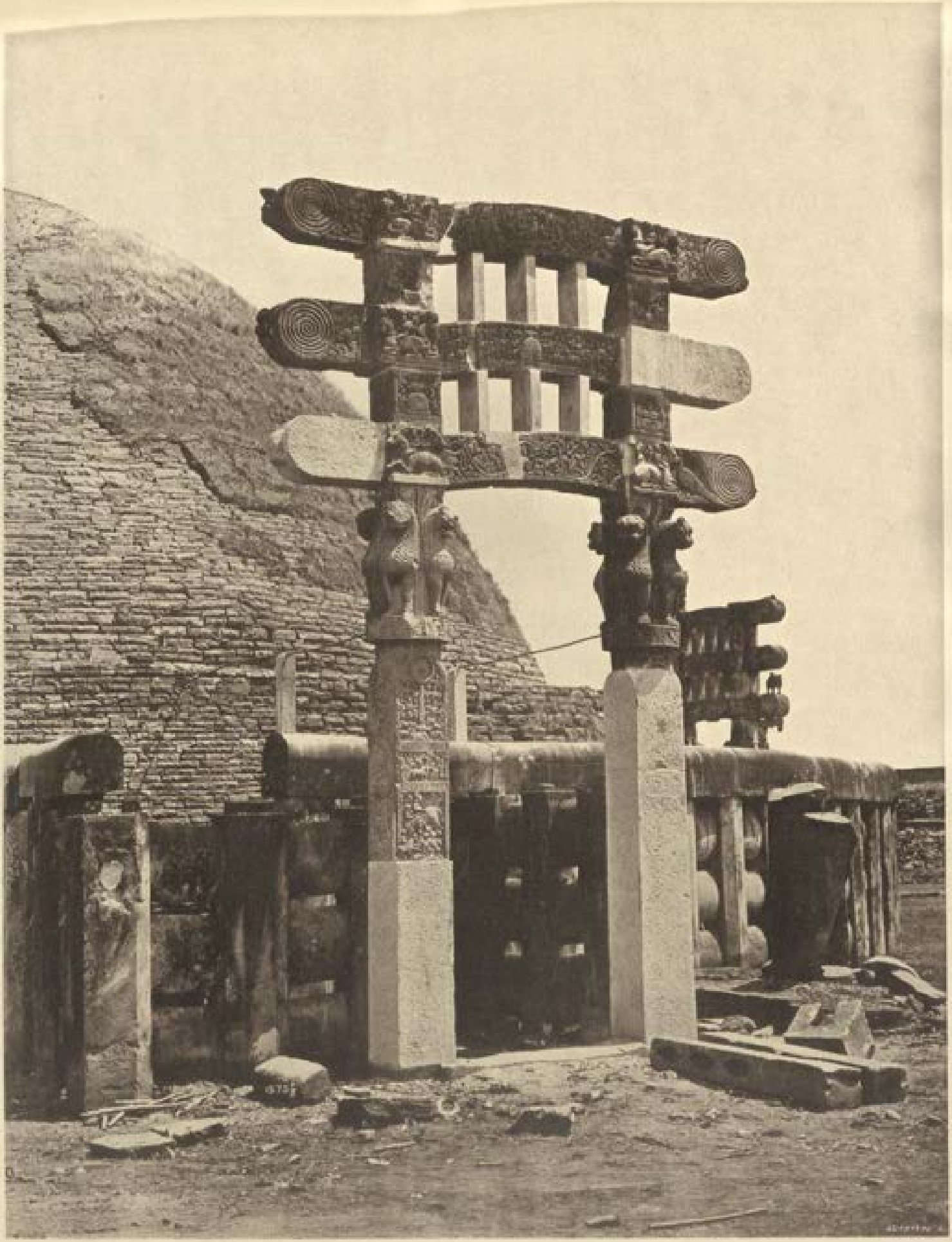
The whole account of Megasthenes, although three hundred years earlier in date than the Sanchi bas-reliefs, is still partially applicable, and may be quoted as much to show the

changes which had taken place in that period, as to illustrate the military equipments of the sculptures. In the time of Megasthenes "the infantry usually carried a bow of the same length with the bearer." This agrees with the bas-reliefs, which represent nearly all the foot soldiers as archers; but the less ancient bows are much shorter than the bearers, and do not appear to have been more than four feet in length. Most of the bows appear to be straight pieces of bambu, but a few have the double curve, with a straight hand-piece in the middle, similar to the modern ornamental bows of buffaloes' horn. "Their arrows," says Megasthenes, "are little less than three cubits long, and fly with such force that neither shield nor breast-plate, nor any armour, is strong enough to withstand them. The arrows in the bas-reliefs appear to be from three to five feet in length. "Some of them," he adds, "use darts instead of arrows." In one of the bas-reliefs a soldier covered by a shield is represented holding a dart horizontally ready to launch it forward. The same dart is placed in one of the porter's hands at the western gate. "Upon their left arms they wear something resembling peltæ, made of raw hides, rather narrower than their bodies, but nearly as long." The most usual shield represented in the bas-reliefs is long and narrow, and rounded at top. It covers the bearer from the head to the knee, and must therefore have been about three and a half feet in length and one and a half feet in breadth. In the time of Megasthenes, however, it was fully five feet in length. "The shields of the cavalry were smaller than those of the infantry." This is the case throughout the bas-reliefs, in which the horseman's

shield is always about two feet in length. It is very peculiar in form, being shaped like a bell with a very wide mouth, and much rounded at bottom. The usual ornament of the shields both for horse and foot, was a double cross, the St. George and the St. Andrew; but a cavalry shield on the Western Gate bears only a crescent and two stars. (Cunningham.)

SANCHI TOPE.

PLATE XV.—SOUTH GATE, FRONT VIEW.



SANCHI TOPE.

PLATE XVI.—SOUTH GATE, REAR VIEW.

SANCHI TOPE.

PLATE XVII.—LIONS AT SOUTH GATE.

1830

SANCHI TOPE.

WESTERN GATEWAY.

PLATES NOS. XVIII. TO XXII.

RIGHT PILLAR—FRONT FACE. (PLATE NO. XVIII.)

TRIAL OF THE BOW.—A river; archer on the left bank shooting at a rock on the *right bank, from* which water is gushing *forth*. A monkey is leaping across the river to a tree on the left bank. Two figures seated under a tree; one with a bare head and clad in a dhoti, the other richly dressed. Below, the prince on horse-back, attended by a chatta-bearer, a flute-player, a bowman, and others in procession. This story is also mentioned by Fa Hian, who places the scene of action beyond the walls of the city of Kapila. There the Prince Siddharta "drew a bow," and the arrow flying to the south-west, struck the ground at a distance of thirty li (five miles), and caused a spring of water to gush

forth. In after times the people built wells on this spot to supply travellers with drinking water." M. Remusat has given a long account of this popular story from the Chinese works; and it is curious to compare this with the original story preserved in the Pali annals of Ceylon. These annals, which were carried to Ceylon by Mahendra, the son of Asoka, in B.C. 240, give the following account:—When Prince Siddharta had reached the age of sixteen, his father demanded the daughters of the neighbouring chiefs in marriage for his son; but they all refused, because the Prince, though handsome, had not been taught any martial accomplishment, and was, therefore, incapable of controlling women. The Prince inquired, "What accomplishment is it necessary for me to exhibit?" His father replied, "To string the bow, which requires a thousand persons to bend." "Bring the bow," said the Prince. The bow was brought to him, and he, while still seated, "twisted the bowstring round his great toe, and drawing it with his toe, strung the bow; and taking the bow in his left hand, and drawing the string with his right, let it (the cord) fly." The whole town started, and to the inquiry, "What noise is this?" the answer was, "The clouds are rolling with thunder;" some others observed, "You know nothing about it; it is not the rolling of thunder; it is the ringing of the bow which requires the strength of a thousand persons, which the great archer, the Prince endowed with a halo around his person, has rung." The Sakya princes on hearing of this, from that circumstance alone, commencing to rejoice, were highly gratified.

The great mortal then inquired, "What more should be done?" They replied, "It is requisite that an iron target eight inches thick should be pierced with an arrow." Having pierced it, he said, "What else?" "It is requisite that a plant of the Arsana tree four inches thick should be pierced." Having transfixed that, "What else should be done?" "Then carts filled with sand and with straw." The great elect, then transpiercing the straw-cart, drove the arrow one usabhan deep into the water, and eight usabhani into the earth. They then said, "It will be requisite to pierce a horsehair, guided by the mark afforded by the suspended fruit of the watingano which is attached to the hair." Replying, "Hang it up at the distance of one yojanan," he shot his arrow in a direction which was as dark, under the obscurity of dense clouds, as if it were night, and pierced the horsehair, which at the distance of one yojanan was indicated only by the watingano which was suspended from it, and it entered the earth. If fully related, these were not all that the great mortal exhibited on that day to the world, in proof of his accomplishments in martial deeds. Thereupon the Sakya tribes sent their daughters superbly decorated. There were forty thousand dancing and singing girls. The princess (who was afterwards the mother of Rahulo) became the head queen.

In this story there is nothing about the gushing forth of the water, which must therefore be an addition of after times, between B.C. 240 and A.D. 30, when the Sanchi gateways were erected. The Chinese account also refers the shooting to the occasion of Prince Siddharta's marriage; but

his brothers Thiao-tha (or Devadatta) and Nan-tho (or Nanda) are brought to compete with him in the trial of archery. First an iron target was placed at the distance of ten li, and so on to seven targets. The shafts of the most renowned archers went no further than the first target. Thiao-tha having drawn, shot beyond it and reached the second. Nan-tho surpassed this, and pierced through the third. The other archers being unable to shoot so far, the prince broke all the bows of those who had shot before him; not one was equal to his strength. The king then said to his attendants, "My ancestors possessed a bow, which is now in the temple of the gods; go, bring it." They went to fetch the bow, which required two men to carry. No man in that assembly could lift it. When the prince shot with it, the twang of the string was heard forty li. The bent bow hurled the shaft so as to pass through the seven targets. He shot again, and the arrow having passed the targets, pierced the earth, and caused a spring of water to gush forth. At the third shot he pierced the seven targets, and reached the mountains of the iron girdle. The whole assembly wondered at this unheard-of prodigy. All who had come to partake in the sports were overcome, and returned confounded.

The figure shooting must be Sakya himself; the two personages seated under the tree are perhaps his two brothers, Devadatta and Nanda. The figure on horseback is the Prince returning in the very manner related in the Chinese account. "The Prince having thus obtained complete victory, the bells were rung, the drums beaten, and amidst vocal and instrumental music, he remounted his horse, and returned to the Palace."

II. WORSHIP OF TREE.—A tree with bunches of berries (perhaps a Pipal tree) with a terrace round it. To right and left Kinnaras and figures riding winged lions. In front, twelve royal or lay personages with uplifted faces and joined hands raised in adoration to the tree.

III. WORSHIP OF TREE.—Tufted trees with Kinnaras as above; but the tree is a different species, perhaps a Mango. In front nine figures with hands simply joined in adoration.

The worship of trees did not escape the notice of Alexander's followers, for Quintus Curtius says, "They" (the Indians) "contemplate as Deities whatever their ancestors worshipped, particularly trees, to wound which is a capital crime."

IV. LIONS.—Three Lions.

WESTERN GATEWAY.

LEFT PILLAR—FRONT FACE. (PLATE NO. XVIII.)

I. SOCIAL SCENE.—Tree in middle. To left a royal couple seated on a couch, the male raising a cup to his lips, and the Female holding in her hand a round looking-glass similar in shape to those found in the Etruscan tombs. To right a second couple in social dalliance.

In the middle below the tree, a couple of servants standing on staircase, the male apparently speaking, and the female holding her right hand over her mouth.

The male servant in this scene is evidently making some allusion to the amorous dalliance of the loving couples on each side; and the female is trying to hide or silence her laughter by closing her mouth with her hand: but her bursting cheeks too plainly show that the effort is in vain.

II. LOVE SCENE.—To left a loving couple seated, the female behind with her arms thrown around the male figure. To right a second couple seated face to face. Water below.

WESTERN GATEWAY.

ARCHITRAVÈS—FRONT FACE. (PLATE NO. XVIII.)

I. PROCESSION ESCORTING A RELIC-CASKET.—UPPER.—Street of a city to the left; houses on each side filled with spectators, some leaning on their elbows, and others hanging their arms over the window-sill. In the street a few horsemen heading a procession. Behind them the city gate, and walls surmounted with battlements. Immediately outside the gate are four

persons bearing either trophies or some peculiar instruments of office. Then follow a led horse passing a tree, a soldier with bell-shaped shield, two fifers, three drummers, and two men blowing conches. Next comes the King on an elephant carrying the holy relic-casket on his head, and supporting it with his right hand. Then follow two peculiarly dressed men on horse-back, perhaps prisoners. They wear a kind of cap (now only known in Barmawar, on the upper course of the Ravi), and boots or leggings. The procession is closed by two horsemen (one either the minister or a member of the royal family), and by an elephant with two riders.

This scene is best illustrated by the account of a relic procession recorded in the Mahawanso. Dutthagamini Raja of Ceylon, having prepared a golden casket for the enshrinement of some relics brought by the holy monk Sonuttaro, marched in "procession" to the Tope, with the casket "on the crown of his head;" and having deposited the relics therein, placed them on the throne. Afterwards "the monarch, attended by Devas and men, and bearing on his head the casket containing the relics, making presentations of offering thereto, and surrounded by the bhikshus, marched in procession round the Tope, and then ascending it on the eastern side, he descended into the relic-chamber."

II. Worship of Symbol of Buddha.—Middle.—A wheel on an altar; winged Kinnaras

hovering over it with garlands in their hands. Royal personages with uplifted hands joined in adoration. Elks and antelopes.

III. Worship of Tree by Elephants.—Lower.—Adoration of Banian-tree by elephants carrying garlands, flowers, chatta and chaori. Two elephants crossing a stream towards a Tope.

The story represented in this scene is the same as that which has already been described on the rear face of the lower architrave of the Eastern Gateway.

WESTERN GATEWAY.

ARCHITRAVE—REAR FACE. (Plate No. XIX.)

I. Worship of Topes.—Upper.—Adoration of Topes by numerous figures.

II. Triumphal Procession.—Middle.—Procession entering a city gate. Trophy bearers and musicians leading foot soldiers with long shields; one horseman and three elephant riders. Chariot bearing the Raja and two attendants, followed by two horsemen and two elephant riders.

III. Temple Worship.—Lower.—Temple. To left several figures with uplifted hands in adoration. To right giants.

WESTERN GATEWAY.

LEFT PILLAR—INNER FACE. (PLATE NO. XX.)

I. ASCETIC LIFE.—ARCHERS.—Hut with roof of leaves: in front a bearded ascetic (Sramana) seated in contemplation, with a band passed round his loins and knees. A second leaf-roofed hut with a female ascetic. Between the huts a vessel containing fire and a spoon; and in the background a monkey. To the left of the huts are two royal personages, one with uplifted hands in adoration, and the other with the right hand raised, and with a gourd in the left hand. Beyond them are two male ascetics, and behind, one female ascetic. In front of the figures there are three antelopes, and there is one antelope before the fire. In the foreground, to the right, there is a tree, beneath which are two buffaloes on the edge of a piece of water, to which a boy dressed in a kilt is approaching, with a water-pot on his shoulder. On the boy's right a royal personage is paying reverence to him with uplifted hands; and to the left of the scene are two archers, one standing with a quiver on his shoulder and a bow in his left hand, the other also standing, bow in hand, having just shot an arrow into a long-haired figure, who is struggling in the water.

I am unable to offer any explanation of this curious scene, but it may possibly have reference to some event in the early life of Sakya.

II. FESTIVAL OF THE TREE.—Altar, with tree surmounted by chatta, over which Kinnaras are hovering. To the left two females, one carrying a chaori, and the other a water-vessel; to the right a nachni, or dancing woman, and two other females, one playing a flute, and the other a sarangi, or lute. In front of the altar a male figure is seated on the ground, lotus in hand, canopied by a five-headed naga. To his left are three females, each holding a cup; and to the right are two females, each carrying a long drum. Each of these females is canopied by a naga.

III. STATE BARGE.—A large vessel floating in the midst of the ocean. The prow formed of a winged griffin; and the stern of a dolphin's tail, raised very high out of the water, with a garland hanging from it. In the middle a stately canopy supported on pillars, and ornamented both above and below with the Buddhist railing. Beneath the canopy there is an empty throne, or state morha, over which one attendant is holding the state chatta and another a chaori. A third figure is steering the boat. The water is filled with lotus flowers. Five figures are swimming about, supported either on planks or on inflated skins; and a sixth figure is stretching out both arms towards the steersman, apparently for assistance to get into the boat.

It is difficult to say what this scene represents. Captain Fell described it as a shipwreck. "The vessel," he says, "is on an open sea in the midst of a tempest; near it are figures swimming, and endeavouring, by seizing piles, &c., to save themselves from sinking. One on the point of drowning is making an expiring effort to ascend the side. The features of all betray their melancholy situation." But this description is far from accurate, for the figures in the water have their backs turned to the vessel, and seem to be floating about quite at their ease. In fact, the whole scene looks more like a bathing party than anything else. I presume, however, that it has a religious meaning, and that it is typical of life, for "our terrestrial globe rests upon the waters like a boat," according to the Buddhists. The empty throne may, perhaps, denote Sakya's attainment of Buddhahood, and his final emancipation from this life. But I do not see how this explanation will suit the swimming figures. If I could find any authority for it, I should prefer the following explanation. The waters represent the ocean of life in which mankind are for ever struggling, and the empty throne is that of a Buddha, the Chakravarti or Supreme King, who, by suppression of all mortal desires, and by the continued practice of abstract contemplation, has freed himself from the trammels of this mortal coil. The figure struggling to get into the boat is, perhaps, a Bodhisatwa, or one who has nearly attained Buddhahood.

WESTERN GATEWAY.

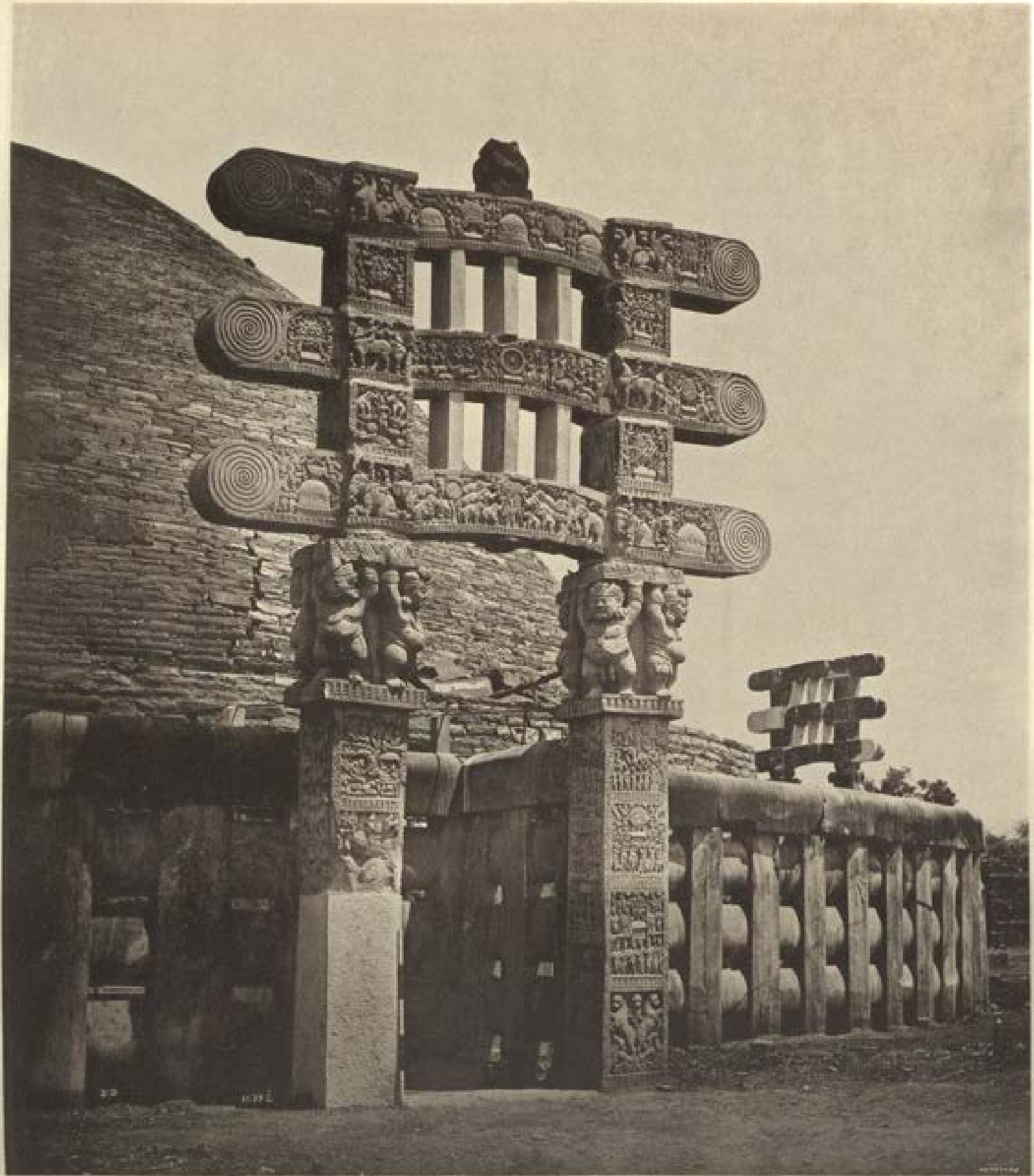
RIGHT PILLAR—INNER FACE. (PLATE NO. XXII.)

I. GATEWAY.—WORSHIP OF TREE.—Gateway, with one architrave, slightly arched, and similar to those of the Gateways themselves. Inside the gateway, a tree before which male and female figures are paying adoration with uplifted hands. Horse, Ox, Elephant, and Lion.

II. WORSHIP OF TREE SURMOUNTED BY CHATTA.—Tree covered with garlands, and surmounted by chatta. Kinnaras with garlands—male figures paying adoration with uplifted hands. (Cunningham.)

SANCHI TOPE.

PLATE XVIII.—ARCHITRAVES OF WEST GATE, FRONT VIEW.

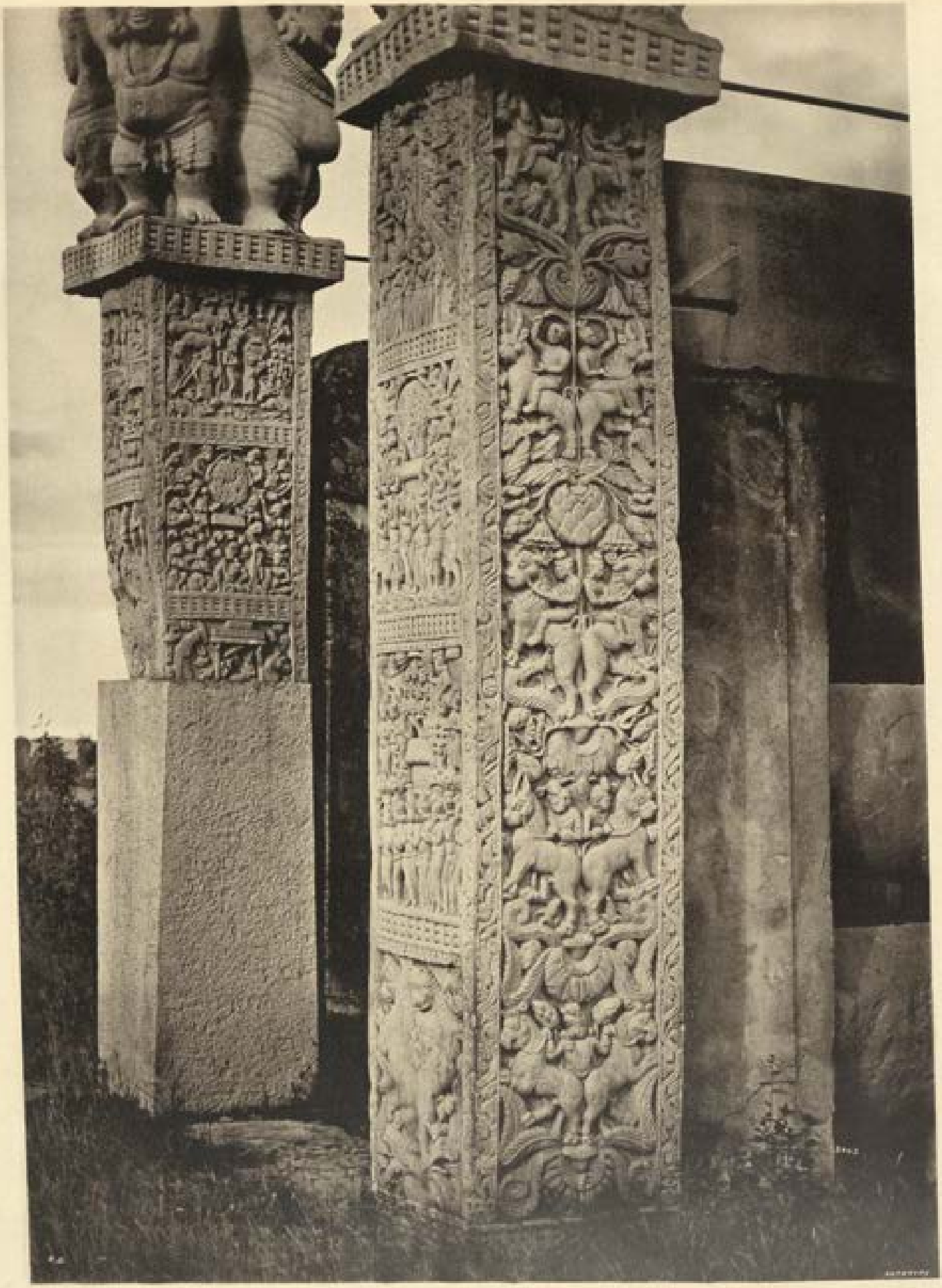


SANCHI TOPE.

PLATE XIX.—ARCHITRAVES OF WEST GATE, REAR VIEW.

SANCHI TOPE.

PLATE XX.—WEST GATE, PILLAR DETAILS.

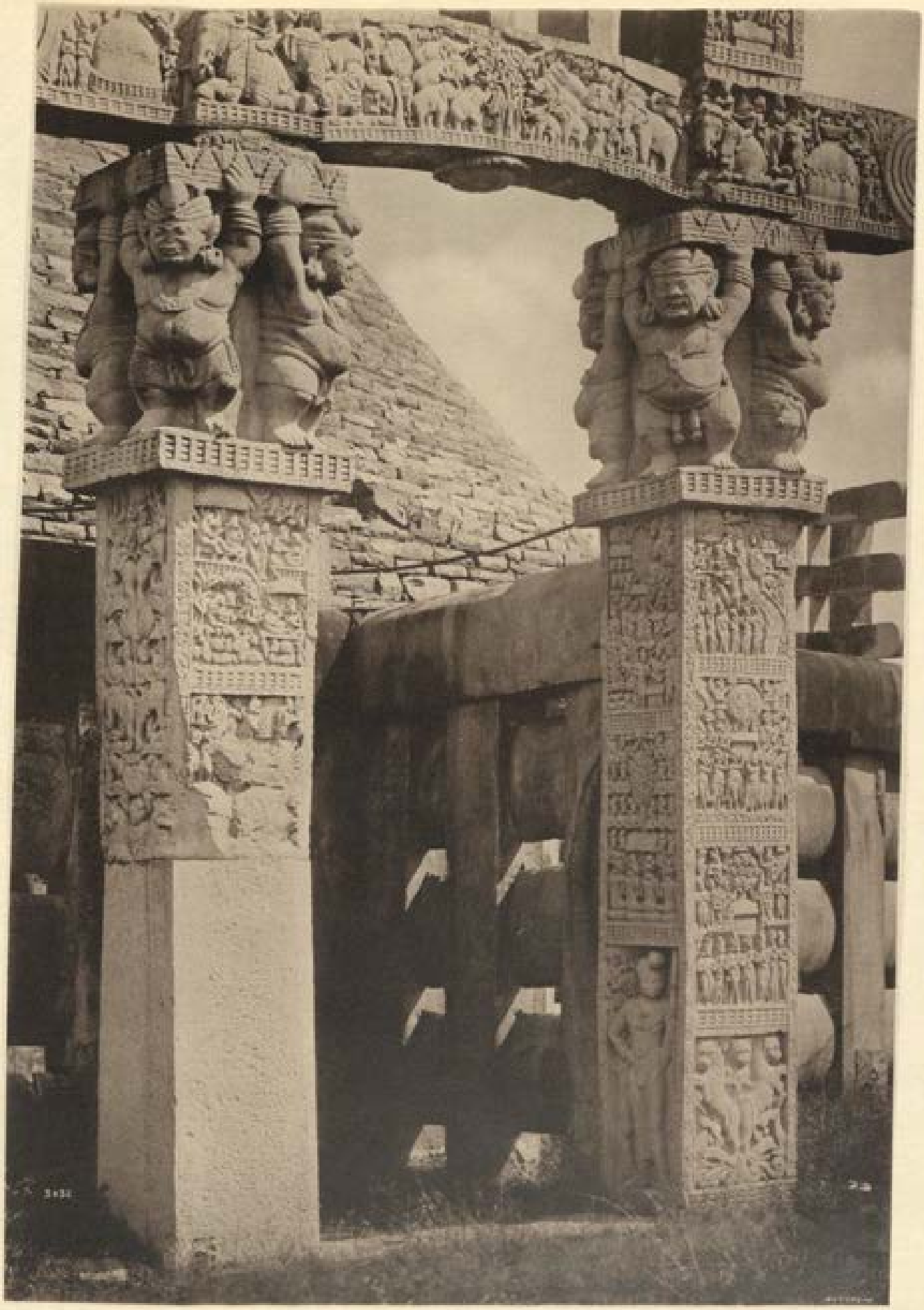


SANCHI TOPE.

PLATE XXI.—WEST GATE, PILLAR DETAILS.

SANCHI TOPE.

PLATE XXII.—WEST GATE, PILLAR DETAILS.



SANCHI TOPE.

NORTHERN GATEWAY.

PLATES NOS. XXIII. TO XXVII.

RIGHT PILLAR—FRONT FACE. (PLATE NO. XXIII.)

I.

TREE, WITH STAIRCASE.—A long staircase with Buddhist railing on each side. Tree above, and several royal personages with hands joined in adoration.

LEFT PILLAR—FRONT FACE. (PLATE NO. XXIII.)

I. WORSHIP OF TREE.—Tree surmouted by chatta. Four figures, in royal costume, seated, to the front, with hands joined in adoration; and four others, in similar dress, carrying garlands. Ten figures standing with hands joined in adoration. Two figures with large drums above.

II. Reverence paid to a Boy.—Three temples and three trees. A boy seated with a plumed head-dress (or canopied by a three-headed naga). Four figures, two royal and two others, with hands joined in adoration.

This scene, perhaps, represents the story of Bimbisara, King of Magadha, paying reverence to the Sakya.

III. Simple Adoration.—Three male figures and one boy with hands joined in adoration.

IV. Procession.—Procession through a gateway. Two figures on horseback, preceded by musicians. Battlements of a city. Spectators in the upper apartments of the houses.

This scene, perhaps, represents the return of Sakya to Kapila at the earnest request of his father.

V. Domestic Scenes at Fountain.—Wild rocks, and water gushing forth into a pool, which is overflowing. A female seated on the rock with her legs in the water. To the left, a loving couple seated, with their arms thrown around each other; the male with a cup in his hand. To the right, a royal personage playing the sarangi, or lute. In the foreground, two elephants in

water. The King, seated on the left elephant, is assisting a female to get up behind. On the right elephant two females are seated behind the King.

This bas-relief appears to represent four different domestic scenes in the life of Sakya. In the first, he is seen seated in playful dalliance with his wife Yasodara. In the second, he is playing the sarangi, while she is bathing. In the third, he is assisting her to mount an elephant; and, in the fourth, they are seated together on the elephant.

NORTHERN GATEWAY.

RIGHT PILLAR—INNER FACE. (PLATE NO. XXIV.)

I. WORSHIP OF TOPE.—Tope enclosed by Buddhist railing; and with an entrance gateway, surmounted by two architraves similar to those of the gateways of the Sanchi Tope itself. A second Buddhist railing, which is represented round the side of the Tope, may probably be intended for the railing of the terrace or upper surface of the plinth. The Tope is surmounted by three chattas, emblematic of Buddha. Three figures, with garlands in hand, are perambu-

lating the Tope inside the enclosure. Outside, one figure is carrying a relic-casket, and a second bearing a standard surmounted by the symbol or monogram of Dharma. Kinnaras hover above the Tope with garlands. Two figures bear offerings in shields, two are blowing long horns; one is playing a double flageolet, and four are beating long drums and kettle drums.

This scene represents the whole ceremony of the solemn adoration of the Topes, as practised on stated occasions. The perambulation of the Tope, and the open display of the relic-casket, are accompanied with instrumental music and waving of garlands, which have all been fully described in the account of the building and dedication of a Tope, taken from the Mahawanso.

II. ADORATION OF TREES.—Three trees, that to the left with an altar. Two females and a child kneeling between the trees. To the front, two royal personages with hands joined in adoration, and two females with offerings. In the foreground two monkeys, one with a cup.

III. WORSHIP OF TREE.—To left, tree and altar. The King and Queen, with hands joined in adoration, standing before the tree. Two attendants with chatta and chaori. To the right an altar, and kinnaras hovering above it with garlands.

NORTHERN GATEWAY.

LEFT PILLAR—INNER FACE. (PLATE NO. XXV.)

I. CAVE TEMPLE.—Entrance to a cave temple; numerous figures standing with hands joined in adoration. The King's face turned towards the temple.

II. PROCESSION.—Figure in a two-horse chariot issuing from a city gate, preceded by musicians. Standard-bearer mounted on an elephant, and horsemen inside the city. Spectators in the upper apartments of the gateway and in the verandahs of the palace.

III. WORSHIP OF TREE.—Tree and altar. Four females, with long plaited hair, seated in adoration. Seven females standing with joined hands. One male figure paying adoration.

This scene represents the King and his family paying their private adorations to one of the sacred Bodhi trees. (Cunningham.)

SANCHI TOPE.

PLATE XXIII.—NORTH GATE, FRONT VIEW.

SANCHI TOPE.

PLATE XXIV.—NORTH GATE, DETAILS OF PILLARS.

SANCHI TOPE.

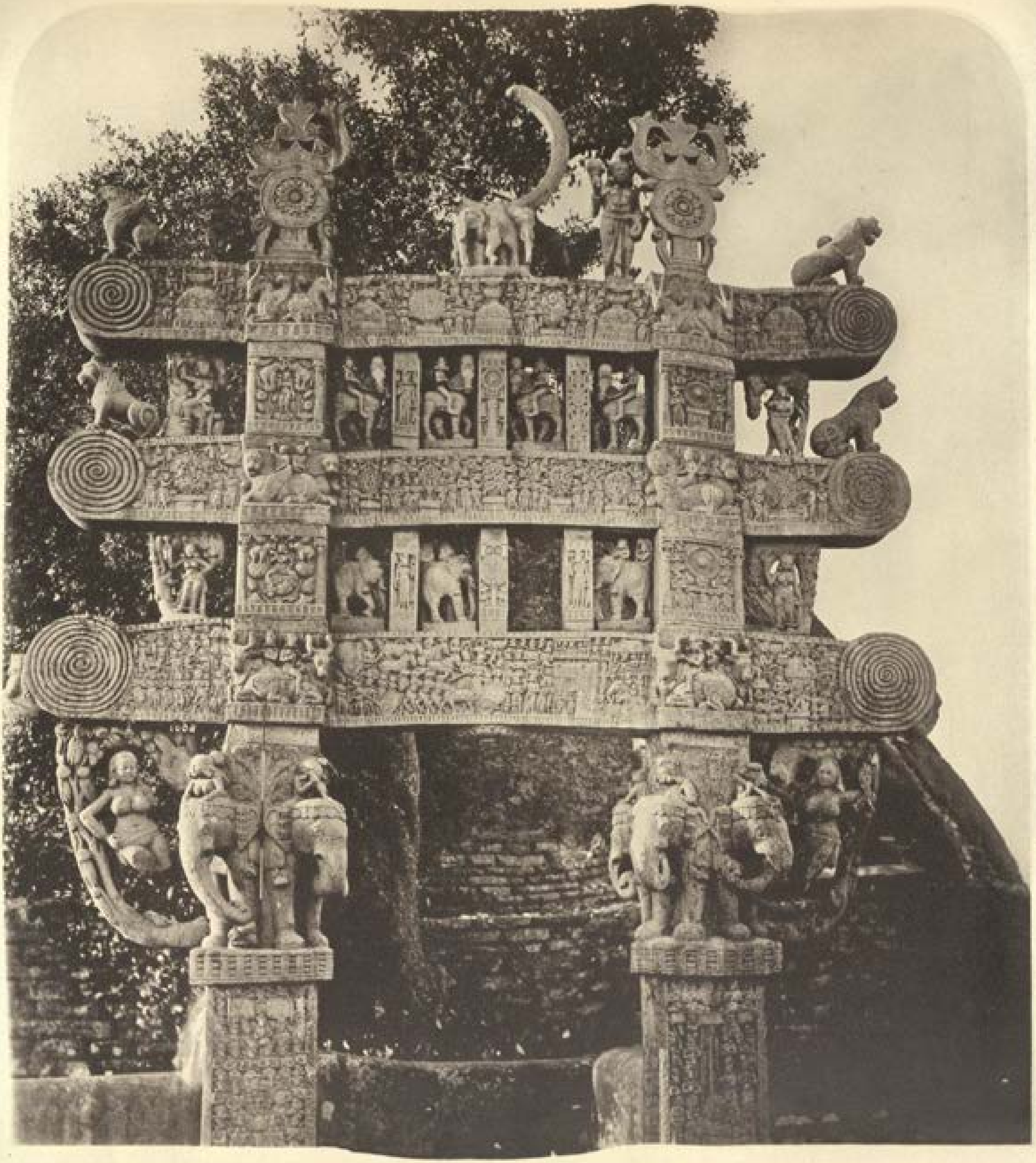
PLATE XXV.—NORTH GATE, DETAILS OF PILLARS.

SANCHI TOPE.

PLATE XXVI.—NORTH GATE, REAR VIEW.

SANCHI TOPE.

PLATE XXVII.—NORTH GATE, ARCHITRAVES, FRONT VIEW.



GWALIOR.

Plates Nos. XXVIII. to XXX.

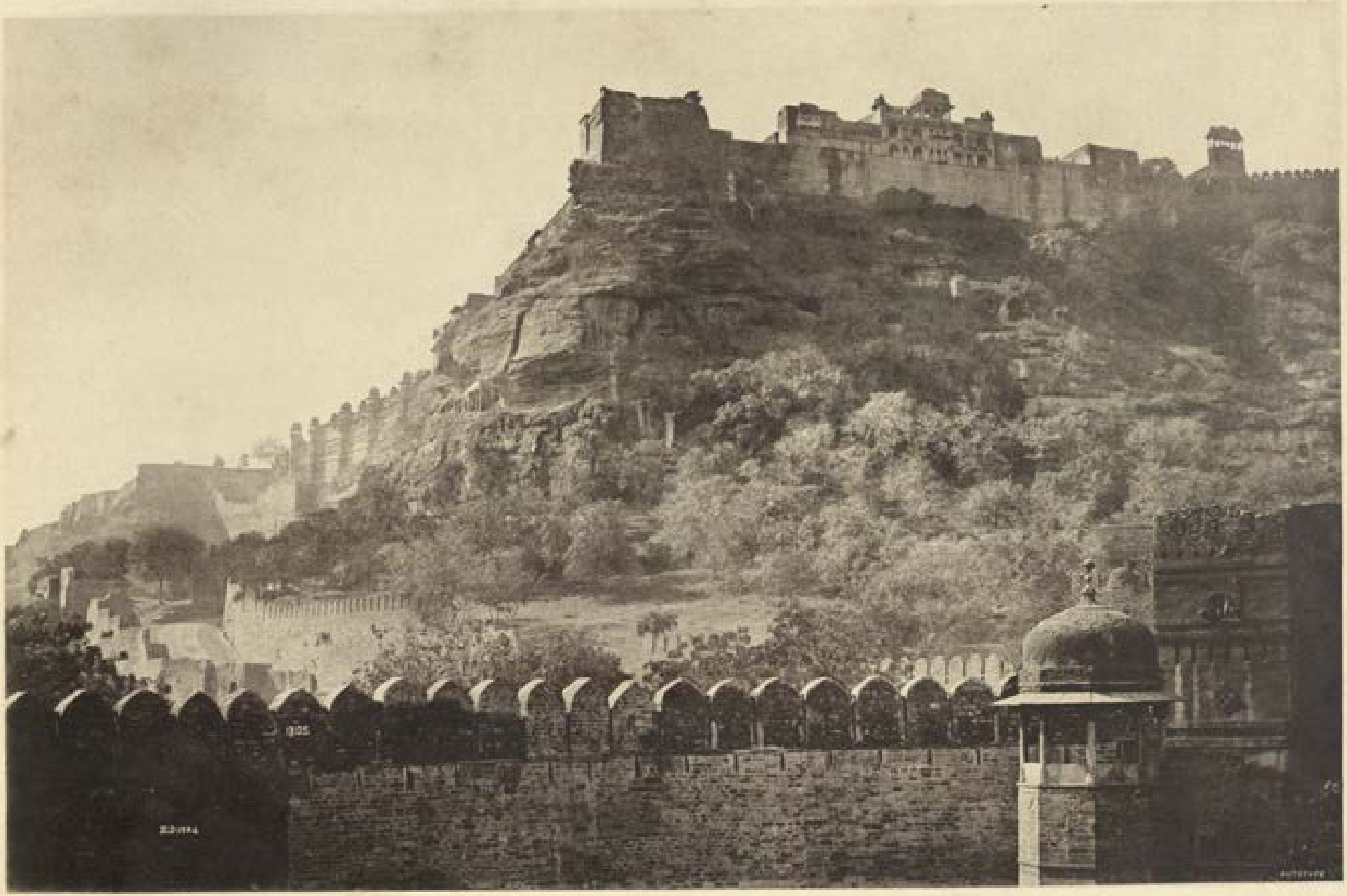
PERHAPS the most historically interesting of these Central Indian palaces is that of Gwalior. The rock on which that fortress stands is of so peculiar a formation, and by nature so strong, that it must always have been occupied by the chiefs of the state in which it is situated. Its temples have already been described, but its older palaces have undergone the fate of all similar edifices; it, however, possesses or possessed, in that built by Man Singh (A.D. 1486-1516), the most remarkable and interesting example of a Hindu palace of an early age in India (*vide* Plates Nos. XXXI. to XXXVIII.). The external dimensions of this palace are 300 feet by 160 feet, and on the east side it is 100 feet high, having two underground storeys looking over the country. On all its faces the flat surface is relieved by tall towers of singularly pleasing design, crowned by cupolas that were covered with domes of gilt copper when Baber saw them in 1527. His successor,

Vicramaditya, added another palace, of even greater extent, to this one in 1516; and Jehangir and Shah Jehan added palaces to these two, the whole making up a group of edifices unequalled for picturesqueness and interest by anything of their class that exists in Central India. Among the apartments in the palace was one called the Baradurri, supported on twelve columns, and forty-five feet square, with a stone roof, which was one of the most beautiful apartments of its class anywhere to be found. It was, besides, singularly interesting from the expedients to which the Hindu architect was forced to resort to imitate the vaults of the Moslems. They had not then learned to copy them, as they did at the end of that century, at Bindrabun and elsewhere, under the guidance of the tolerant Akbar.

Of these buildings, which so excited the admiration of the Emperor Baber, probably little now remains. The Moslems added to the palaces of the Hindus, and spared their temples and the statues of the Jains. We have ruthlessly set to work to destroy whatever interferes with our convenience, and during the few years we have occupied the fort, have probably done more to disfigure its beauties and obliterate its memories, than was caused by the Moslems during the centuries they possessed or occupied it. Better things were at one time hoped for, but the fact seems to be, the ruling powers have no real heart in the matter, and subordinates are allowed to do as they please, and if they can save money or themselves trouble, there is nothing in India that can escape the effect of their unsympathizing ignorance. (Fergusson.)

GWALIOR.

PLATE XXVIII.—FORT FROM OLD CITY, BELOW.



GWALIOR.

PLATE XXIX.—TOP ASCENT OF FORT.

GWALIOR.

PLATE XXX.—PRINCIPAL ENTRANCE (TOP).

GWALIOR.

THE MAN MANDIR.

PLATES NOS. XXXI. TO XXXVIII.

THIS noble building, which illustrates the princely tastes of Raja Man Singh, one of the most enlightened of Hindu sovereigns, was erected during his long and prosperous reign, which extended from A.D. 1486 to 1516. It has been described by Mr. Fergusson "as the most historically interesting of the Central Indian palaces," and by General Cunningham "as one of the finest pieces of architecture in Northern India." It rivets the attention of the visitor long before he reaches the fort, and after having entered the Badalgurh gate of the fortress, it constitutes, with the various other gateways, charming vistas that preoccupy the eye of the visitor while making the eastern ascent. One of these gateways, the Bhairon, has disappeared, but why it has been cleared away I am unable to say. Near it I have met with one or two archaic-looking pillars, far more ancient than any

I have seen in other portions of the fortress. The capitals are not unlike those of the Asoka period, and prove beyond dispute that this was a popular approach to the upper part of the fort from very early times. Having passed the Lukshman gate, and the Chaturbhuj rock temple which is close to it, a walk of a few hundred yards brings us to the Hathiya Paur, or principal gateway of the fort; it is also a portion of the Man Mandir. The manliness of Pathan architecture, as contrasted with Moghul, the superiority that a grand feudal keep has over a town house, represents to many the superiority of Raja Man's palace over other creations. In its position and conception—in its durability and strength—in its general artistic lineaments, we see the impress of a strong individuality that stamped itself on everything Raja Man did. A study of its ornament, and the variety of its details, reveal the same eclectic spirit that characterized the buildings of Akbar.

Justly famed for his administration, which gave peace and plenty, Raja Man is remembered chiefly for the munificent patronage which he extended to the arts, well illustrated by this beautiful palace. Until I made repeated representations in 1879, there was no attempt made to retard decay, or to rescue the work of Raja Man from unmerited oblivion. The eastern façade of the Man Mandir is 300 feet in length, with a height of 100 feet, and was once a mass of architectural and coloured ornament from base to summit. Even in its ruined state, its fine projecting towers, open pillared central balconies and arrow-headed cresting, make up a most unique pile.

Situated at a height of 300 feet above the level below; on the rugged rock, its pinnacles standing out against the sky, every artistic detail throwing others into relief, the entire frontage one mass of colour, and the domes crowned with golden spires, the general effect must have been very fine. Most of the tiles and mouldings, together with much of the lattice-work enclosures that surrounded the double-storied balconies, have disappeared, but enough is left to give a fair idea of the building when in its integrity. Two passages, one on the upper and another on the second storey, run parallel with the entire length of the eastern façade; from the passage on the second storey, a number of staircases communicate with the interior and courts.

Light seems to have been admitted in very small quantities, and this through the medium of small circles in the shape of moons, crescents not larger than the port-holes of a ship. These are generally covered with diapered patterns of screen-work, and the windows are enclosed with graceful pilasters, on the top of which is the well-known wavy or jointed Jaina arch.

The Hathiya Paur, or chief entrance, is a very bold and striking gateway, somewhat hid by the parapet erected for the convenience of the Sepoy guard, and close beside which there are the remains of a small soldiers' mosque. The gateway is made up of four hand-

some pillars on which rests a fine dome. It has a massive bracket arch with rich corbels: outside this in full relief are two semicircles of garlands, which make the arch appear like a round one, instead of being, as it is, of bracket shape. Flanking the arch are two emptied niches, which formerly contained lions or tigers, and these niches are again flanked by circular pilasters.

Above the arch is a ridge of brackets which supported the large sculptured elephant referred to by General Cunningham. Recessed from this is a large window in the shape of half an octagon, and divided into panels for screen-work; from this, ladies had a view of the processions entering and quitting the fortress. Flanking the gateway itself are two handsome projecting towers, surmounted by domes resting on fine clustered mediæval pillars. The pillars were enclosed by lattice-work. It is to be regretted that the towers are somewhat outside their perpendicular, as they are exceptional not only for their handsome appearance, but as retaining more patterns of the tile-work than are to be found on other portions of the palace. Entering the gateway, the interior of the dome is covered with frescoes painted in black and white, and on a coating of plaster three-quarters of an inch in thickness. It is observable that the pillars of this gateway are very similar to those of the Lukshman and Dhoonda gates, as well as those which are to be found inside the Teli-Mandir. Opposite the southern frontage we are abreast of a façade, the ornamentation of which is

even more picturesque than that on the eastern face. It is only 160 feet in length, but its details are far more diversified, and a greater quantity of tile-work is left, and this is due probably to the sheltered position of the façade.

Starting at the base, there is a very fine band, which must have been on blue ground, representing crocodiles with their tails tied to each other, and between their heads, the lotus appropriate to aquatic denizens. Higher up there is a line of ducks, and the peculiar balustrade which crowns the façade is divided into panels, with elephants, tigers, panthers, and plantain leaves intertwined in the screen-work.

Between the larger towers are smaller ones, some circular and others square, with beautiful eaves and brackets, their domes rising in pyramid form. These have representations of men holding chowries, and all in the same charming tile-work. With these details are a variety of mouldings consisting of lines of indentations, small eaves on little brackets, together with a quantity of fluted and beaded work.

The same artistic coping that surmounts the eastern façade, ornaments this southern face. A high wall, which I have cleared away, formerly obscured the view of this palace, and so little was it cared for, that ugly abutments in the shape of accommodation for bunniahs formed excrescences all over the face, while the peepul tree threw its destructive seeds into the

gateway. Not a stone of the western frontage is left standing, and as this is the case with the Muhamadan palaces, it may be inferred that the majority of attacks on the fortress were made on this side. Of the main court, where the followers and attendants assembled, and where the servants resided, only a few staircases and skeleton walls remain.

In all probability this façade had a grand or principal entrance, while the large court was covered with pavilions.

To the good taste of the Muhamadans, as much as anything else, we owe the preservation of the royal apartments where Raja Man-Singh and his family resided. When removing the accumulations of whitewash from the second court, I was struck with one thoroughly Dravidian bracket, and thought it strange that the other brackets on the same side should be different. On examination I found that the brackets with the aid of chuna had been made to assume an entirely different shape, and purposely hid the horn-headed demon in order to avoid treading on Mussulman susceptibilities. But this is pardonable, seeing that the Muhamadans utilised it as a dwelling, and did not turn the place into a commissariat godown. The interest of the Man Mandir centres in two artistic courts with side rooms. They are approached from a long dismantled corridor, which had its approach not far from the Howa Paur.

Advancing a few paces up this corridor, and on turning to the right, we enter a quaint room 34 feet by 16 feet, with a height of 16 feet, and covered by a curious pitch-roof which rests on a still more curious paling of perforated screen-work representing men either in the attitude of fighting, or playing some curious game. The roof itself is supported by a colonnade of sixteen beautiful pillars, the capitals of which are covered with mouldings and spread out like a fan. Over the colonnade is a balcony with sloping balustrade where the Raja and his Queen used to sit. A fine piece of screen-work, almost as fine as lace, drops from the cornice like a curtain, and a fold of the same pattern is thrown over the balustrade. Between the four fan-like pillars which face the court, there are rich bracket arches, and between them again is exquisite fret-work with an arrow-headed ornamentation. At each side of the colonnade are large panels covered with geometrical work. The court is 33 feet by 33 feet, and its sides are remarkable for their separate ornamentation. On the western side, the wall is covered with floral patterns of tile-work, twisted scrolls, indented mouldings, and with handsome eaves.

On four stout piers at intervals of four feet, rest handsome arches, forming the chief entrance to the western room, while two small side doors with gable tops communicate with the passage that goes round the room. The carving on the piers, which have recessed projections, is of a very elaborate kind, the outer projection of half a foot having a flat surface covered with the most beautiful geometrical circles. The recessed borders

have lines of garlands. Over the piers is a sort of false capital, square in form, with the same recessed projections, and ornamented with a quantity of foliated work. Over this again, are large circular bosses in the shape of the lotus leaf. Between the piers are arcs, enclosing rare pieces of screen-work, and in the lattice-work of the spandrils are elephants with their fore-feet raised. A ridge of bell tassels extends over the face, under the eaves. Carrying out the Grecian idea, that "where man did not see, God saw," the undersurface of the eaves is rich in ornamentation. The western room itself is 33 feet by 20½ feet, and has a bell cornice made up of numerous mouldings, chief of which is the ever-recurring lotus leaf and garland string. Perhaps the mouldings are, on the whole, too many for the size of the room. A flat roof covers the room, and the walls are bespread with fret-work in circles and diamonds about two inches in size, which were the receptacles for tiled work.

Remarkable alike for its construction and ornamentation is the southern room. Its arcaded entrances are devoid of the intricate carving that distinguishes the western face, but its massive corbels and Dravidian brackets, so uncommon in northern India, give it a peculiar interest of its own. It has been suggested that Raja Man Singh had, among his numerous consorts, a Dravidian queen. As a rule the arts and industries of Gwalior have nothing Dravidian about them, although the upper portion of the Teli Mandir hereafter to be described, betrays an unquestionably Southern origin.

General Cunningham thus describes the construction of the southern room, outer court, of the Man-Mandir :—"The section of this roof forms three sides of an octagon, each side being made of a single stone. It is, therefore, a flat-topped arch, formed of one horizontal and two sloping stones; one of these arches is placed as a rib over each pair of pillars of the open hall, and the intervening spaces are covered by large flat slabs resting on the ribs." There is a fine cornice, and the sides of the room have an ornamentation like the scales of a fish. At the east and west sides of the room, are doorways, flanked by circular pilasters and covered with an amount of intricate raised carving, which must have had an excellent effect when they were covered with tiles. Close to the top of the pilasters, springs an arch rivetted to them by the usual crocodile's head, which is a great favourite with the Jains in their caves.

This western room communicates with another small room situated at the south-west corner, which has a roof composed of Saracenic arches. Very little ornamentation remains on the western face. It has, however, a number of ingenious peacock brackets, which require to be seen sideways to be observed. The upper portion of this face conceals a passage where the ladies of the court used to take exercise. It is impossible to convey an adequate idea of the artistic nature of this court without illustrations. Similarly, it is impossible to conceive the neglected state in which this court lay, until I secured the intervention of Colonel Falconnet, R.E., in 1880. Its colonnades were blockaded and disfigured by ugly masonry.

English doors closed its arcaded entrances, while the combined effects of grass and lichen, together with the filthage caused by native servants and cattle occupying it as a place of residence, caused it serious injury. Thanks to the sympathetic action of Colonel Falconnet, R.E., and the efforts of Major Crowdy, R.E., every endeavour has been made to put the court in proper order. In answer to my representation, Colonel Falconnet issued a remonstrance, and pointed out that the palace should be reserved as a show palace. I am aware that Major Tomkyns, R.E., opened out several rooms, but the renovations that have taken place are due to the sympathetic action of Major Crowdy, who has testified the greatest regard and care for the place. The rooms have been opened up, the masonry additions have been removed, portions of carved wall that were displaced in order to subserve the convenience of a Commissariat godown, have been put back in their places, and, where compatible with strict preservation as opposed to restoration, broken pieces of carved work have been repaired. Instead of adding a fresh coat of white-wash, I have had courts and rooms thoroughly cleansed of former accumulations, so that the artistic sympathies of Raja Man Singh are no longer relegated to oblivion. All the floors have been paved.

The inner or larger court, which is 37 feet square, is approached by a small passage which leads out of the south-east corner of smaller court. Adjacent to the larger court there are only two small ones, the domestic apartments being sacrificed for space to sit out in the open.

The north and south faces have no rooms, and in their places are substituted two storeys of screen-work, the upper portion being filled with panels 3 feet 8 inches by 3 feet 8 inches, and the lower part 3 feet 8 inches by 1 foot; between the screen-work are raised geometrical circles for tiles. The ornamentation of this court is wholly different from the other, but not one whit less artistic. Its chief detail is a row of bold corrugated eaves. This work was once common enough to the Gwalior temples, such as the larger Sas Bahu, Mata Devi, and temple of Parasnath near the Gangolao Tal, but is now only to be met with on the inner court of Man Mandir. On the western face the corbelled doorways, with their borders and strings of large beads, are very elegant.

This side has a small room, 15 feet by 12 feet, with a fine indented cornice and flat roof, with beams so arranged as to admit of recessed panels. Over the arcaded entrance is a fine four-pillared balcony made up of clustered pillars, whose capitals are covered with raised festoons of flowers. Supporting the eaves is a line of brackets in the shape of horned demons, which give a Dravidian character to both courts.

The opposite or eastern face is not, perhaps, so rich in scrolls and borders as the western, but it shelters two rooms, by far the most artistic in the palace. I scarcely think that General Cunningham has seen these rooms; or if he has, it was when they were coated over with

accumulations of Muhamadan chuna and Anglo-Indian white-wash. It is only the other day I recovered them from the Commissariat Department, who used them as a godown. These rooms are very small, 20 feet by 20 feet, and 18 feet by 9 feet; the first has its sides in the shape of a "baradurrie," two of them being open, viz., the entrance side and the arcaded entrance that leads into the small room. Stout pillars, in the shape of recessed projections from the arcaded sides, and a string of flowers in the shape of inverted arrows, form, with the numerous small recessed foliations on the capitals, a very handsome cornice. The roof is in the shape of a Gothic vault, and is composed of four semicircles with large receptacles for tiles, the ornamentation being the ever favourite lotus leaf. From the angles spring four vaults with festoons of flowers, and a crumpled lotus leaf forms the top. The smaller room has a roof in the shape of an oblong boat inverted and full of the same rich geometrical ornament. As the state in which this court was found in no way differs from the other, and has been repaired, one is relieved of the task of reiteration. I may refer, however, to one item, viz., the flooring of the court, which formed the ceiling to a room underneath. The original flooring, which satisfied the fastidious Emperor Baber in regard to light, was removed and replaced by a Steam Company's skylight. This ugly addition has been taken away, and we have reverted to the old artistic covering. At the north-west corner of the court, a flight of narrow steps, 3 feet wide, conducts us down into a fine circular room some 39 feet in diameter. Its roof is in the shape of a tea-cup saucer, supported by eight

circular pillars, placed in the shape of an octagon 9 feet from the wall and 9 feet from each other. Light was admitted into this room by square and circular holes, each of which has a duplicate window.

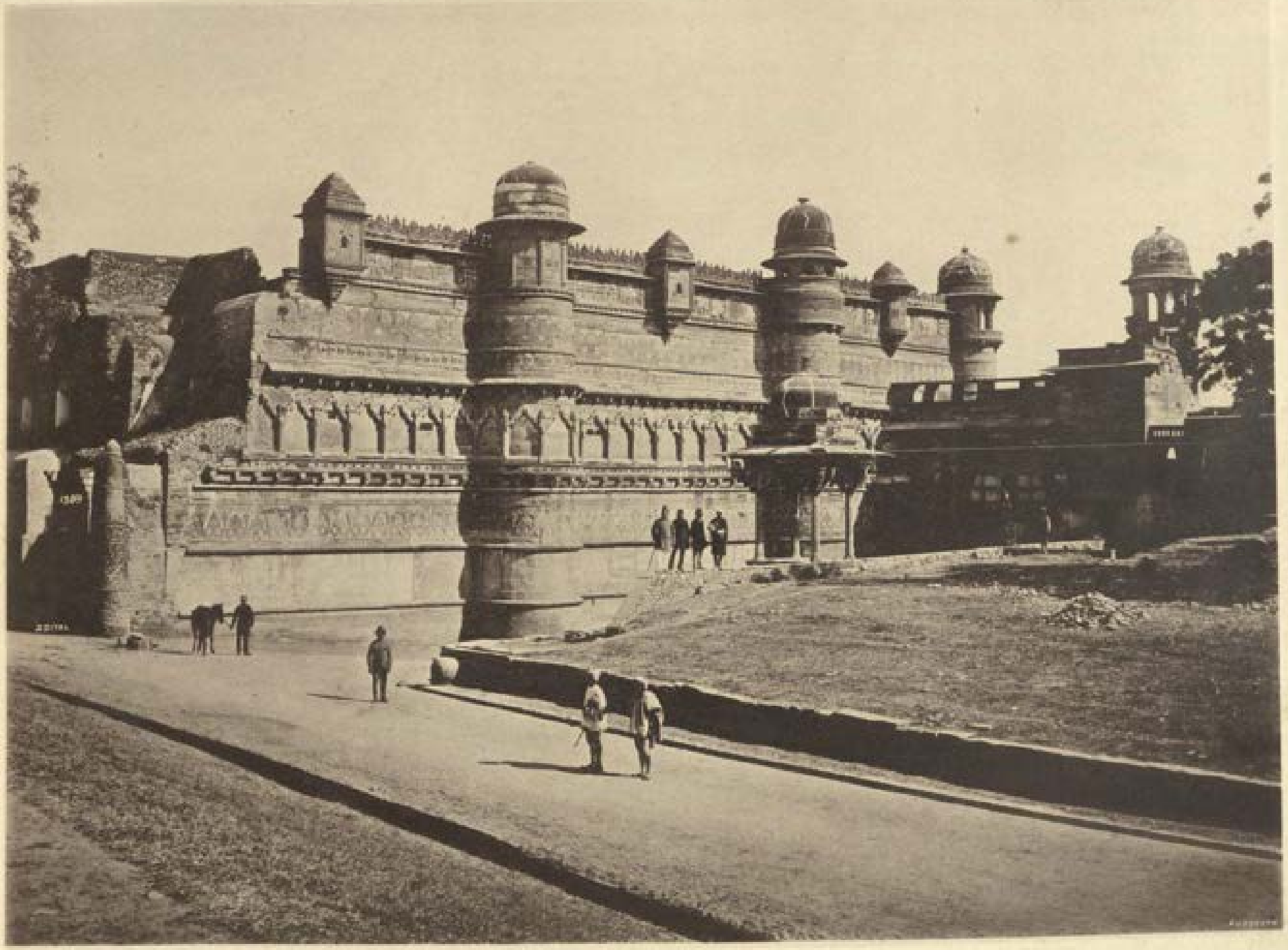
The room is admirably cool, and, as the Emperor Baber remarked, one soon finds the subdued light quite sufficient. Another room below this, and almost the duplicate of the one I have described, is called the Kaiser Kund, where the caste marks were placed on the forehead. This room has a fine pillared entrance, 6 feet wide and 10 feet in height. Distributed over the palace are a number of small square rooms, which I take to have been sleeping apartments, from the rings attached to the flat-topped roof, and which were evidently intended for a swinging cot. These same rings, which are to be met with everywhere, over gateways, on the entrance doors, walls, ceilings, windows, and underneath domes, prove the extent to which cloth and drapery were used for the upholstery of the Hindus.

Returning above to the inner court, and at the north-east corner, a small staircase communicates with the top of the palace. Here, in the cool of the evening, the Raja and his family resorted, as the sloping balustrades, with a central place of distinction, were evidently intended for sofas or cushions for the occupants. Viewing the palace as a whole, one is struck with the variety of construction as seen in the roofs, with the wealth and diversity of ornament as seen in every detail.

Not only do the two courts differ from each other, but the wall sides, ceilings and roofs, are again different in each. Although the ornament used is but the same pattern in an altered guise, it is astonishing to recognize the artistic manner in which it is adopted, so as to make it appear not one but many patterns. In how many, I may say countless, forms is the lotus flower used, and yet it never wearies the eye.—(Keith.)

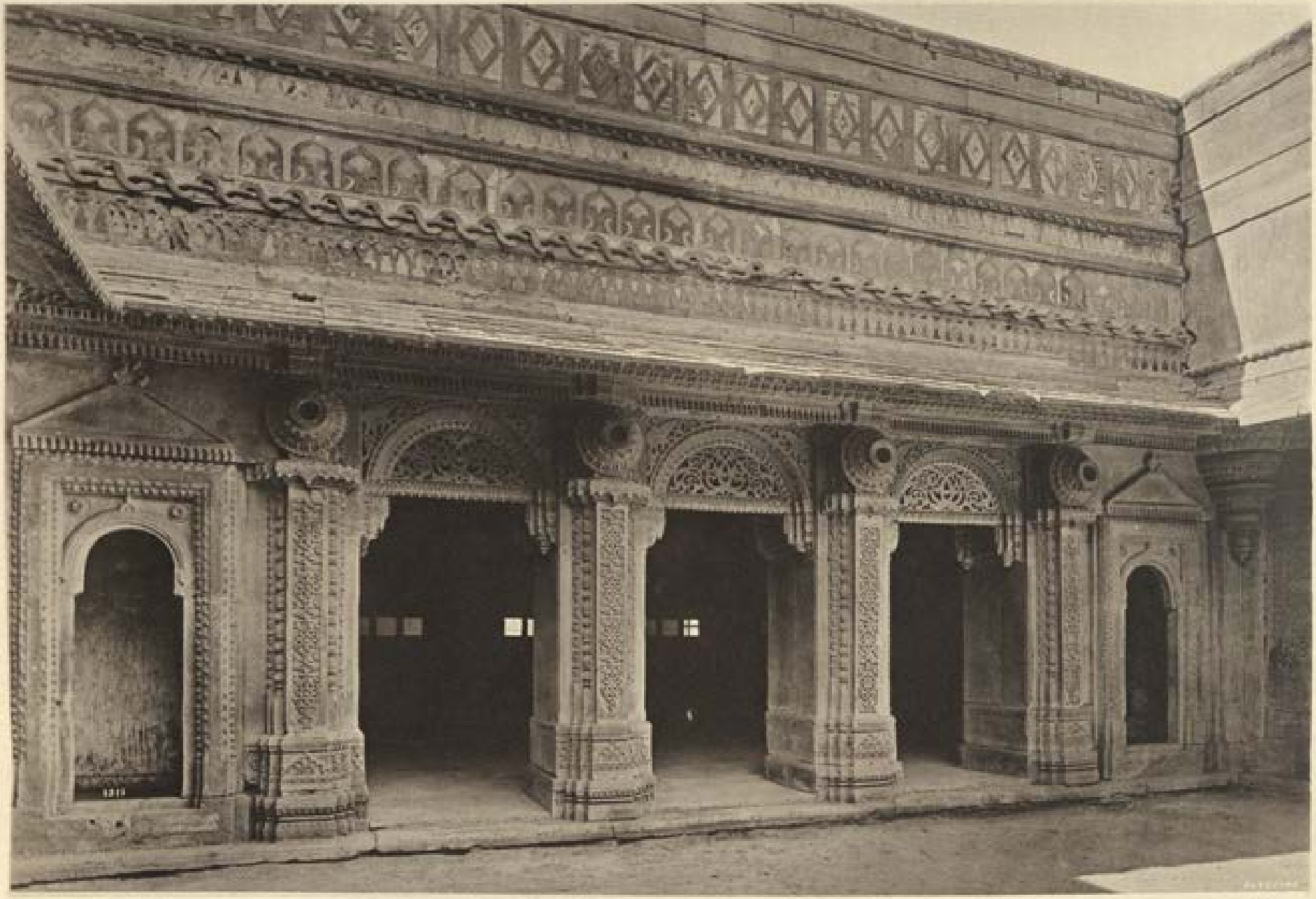
GWALIOR.

PLATE XXXI.—THE MAN MANDIR PALACE, GENERAL VIEW.



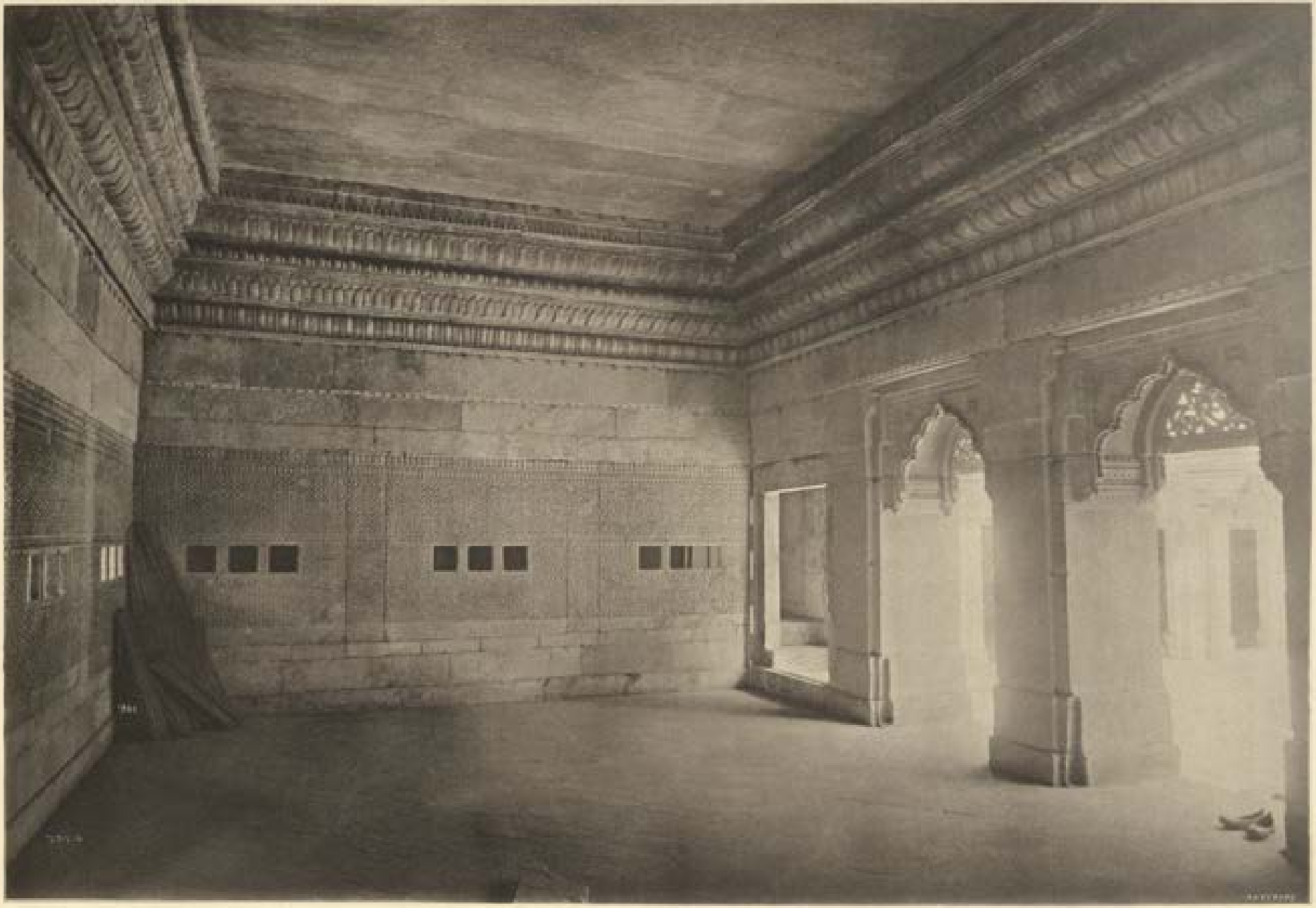
GWALIOR.

PLATE XXXII.—THE MAN MANDIR PALACE, EAST FACE.



GWALIOR.

PLATE XXXIII.—THE MAN MANDIR PALACE, INTERIOR WEST ROOM.



GWALIOR.

PLATE XXXIV.—THE MAN MANDIR PALACE, S.W. CORNER.

GWALIOR.

PLATE XXXV.—THE MAN MANDIR PALACE, SOUTH FACE.

GWALIOR.

PLATE XXXVI.—THE MAN MANDIR PALACE, INTERIOR NORTH ROOM.

GWALIOR.

PLATE XXXVII.—THE MAN MANDIR PALACE, NORTH FACE.

GWALIOR.

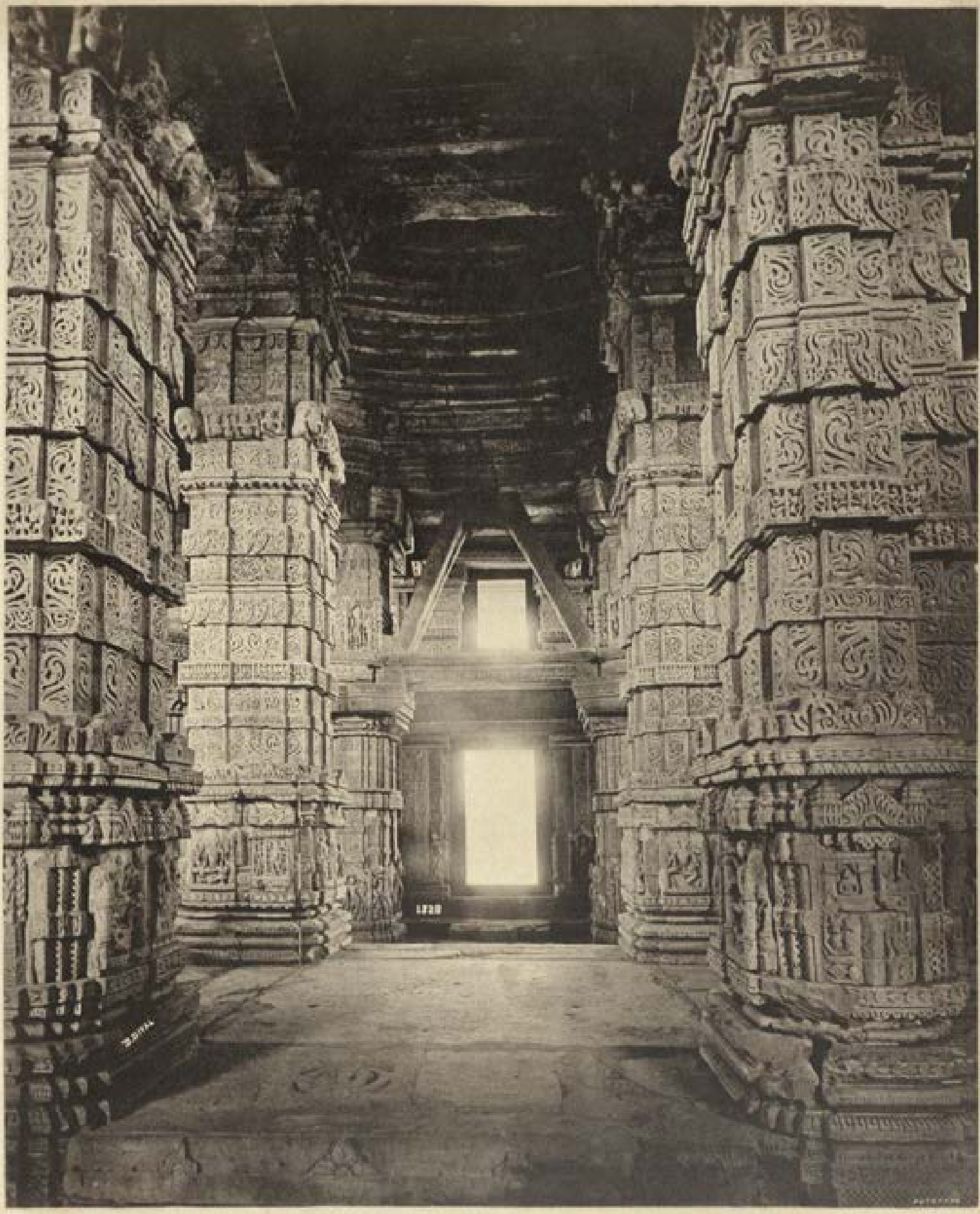
PLATE XXXVIII.—THE MAN MANDIR PALACE, EAST FACE INNER YARD.

GWALIOR.

ROCK-CUT TEMPLE OF CHUTTERBHUJ.

PLATE NO. XXXIX.

AS this rock-cut temple near the Lukshman gate is in excellent order, and has been described already by General Cunningham, it is unnecessary to say anything about it. Its ornamentation, as already remarked, bears a close resemblance to the Teli Mandir, having the same pinnacles, dental blocks, horizontal bands, and indented cushions. Its roof is evidently a modern repair, as the serrated crown, lying close by it, shows that this top was the usual one adopted by ninth and tenth century architects. An interesting inscription was found by General Cunningham inside, on the left-hand side. Somehow or other, the analysis of the inscription, as rendered by Dr. Rajendra Lala, did not tally with the sculptures. It spoke, too, by one Bhoja Deva, regarding whom little is known in the Gwalior annals. I had the curiosity to clean the inside of the porch, and came upon a second inscription on a lintel over the door and consisting of seven lines. Knowing that the Rock temples are few and important, I forwarded rubbings of both to General Cunningham. (Keith.)



GWALIOR.

SMALL SAS BAHU TEMPLE.

Plate No. XLVI.

THE SMALL SAS BAHU, which has been described by General Cunningham "as a fine specimen of mediæval ornate architecture," is situated close to, and under the shadow of, the larger fane. Overlooking the battlements, it constitutes quite an architectural feature to them, relieving the bareness of the long line of rugged wall. In plan it is the same as the larger building, its dimensions being, Maha Mandapa, 23 feet 4 inches; Arddha Mandapa, 12 feet by 7½ feet. From its parent it differs in the following particulars,—the plinth is far more effective and better adapted to the size of the building than the larger one, the pillared porch is lighter, and the four central pillars make up a graceful colonnade. It has only one storey, and outside the building it is plainer, being destitute on the lower part of that sculpture which covers the more imposing building.

Over the porch, and around the cornice of the temple, there is a fine row of recessed and projecting niches, and over them the pyramid stones are placed in great profusion.

Most of the interior pillars of the larger buildings are square with arabesque panels, but here they are circular, and, if anything, more artistic. On their shafts are groups of dancing-girls; the smaller pillars of the sanctum constituting with the door a model of elegance, both in design and execution. The temple is enclosed by a sloping paling, which is divided into panels by jointed rods in half relief. Inside this a paling, with a flat beam 2 feet in breadth, constituted a sort of sofa for the worshippers. Underneath the sofa are niches, 4 feet by 4 feet, but all empty. With the exception of the thick cluster of small niches round the architraves of the interior, sculpture is employed far more sparingly than on the larger building, and with far greater effect. Nothing is left of the sanctum but its interior dome, and it has been built into the wall of the battlements, in the same barbarous way as pillars and sculpture, which the Muhamadans seized as nearest at hand for a repair.

The Smaller Sas Bahu was not so dilapidated, on the whole, as the larger building, but its roof was far more shattered, one-half of it being almost bare; very little of its cornice and drip remained, and the plinth was buried in a battery which the Mahrattas had erected.

I further perceived several traces of mutilation and injury to the sculptured shafts of pillars, as well as proof that digging for treasure was frequently carried on inside the building.

In all other particulars relating to neglect, the Smaller Sas Bahu fared no better than other buildings which I have described, dirt being allowed freely to accumulate, while the carvings were hid by repeated coats of chuna and whitewash. Now the building has been well cleaned both inside and outside, and, with the aid of sappers temporarily located in the fort, the plinth has been released and repaired, pieces of drip and sloping balustrade have been replaced, and the roof has been put in excellent order. This little shrine ought to last for centuries. (Keith.)

GWALIOR.

PLATE XLVI.—SAS BAHU TEMPLE, SMALL.

GWALIOR.

TOMB OF MUHAMMAD GHAUS.

Plate No. XLVII.

THIS fine building is situated on the skirts of the town, and close to the Subanrikh rivulet. It is on the left-hand side of the road, and although only a few yards distant, few people visit it, probably owing to its decayed surroundings, which are apt to practise deception on the eye. The tomb is of the time of Akbar, and as it stands in an extensive acreage surrounded by other dwellings, it was originally, in all probability, a pleasure resort to be converted subsequently, according to Mussulman practice, into a place of sepulchre. It is the scene of many annual melas, but I can find no authority for the local tradition that it is a converted Hindu temple. General Cunningham thus describes the tomb—"The building is a square of 100 feet, with hexagonal towers at the corners, instead of, as usual, by the sides. The tomb consists of a large room, 43 feet long, with the angles cut off by pointed arches, from which springs a lofty Pathan Dome. The verandah is 23 feet wide."

Anything more beautiful than this verandah I have rarely seen, for the beautiful trellis has all the solemnizing effect of stained glass. What Mr. Fergusson says of the Taj, regarding light pouring in through a double enclosure of screen-work, has here, although in a diminished form, the same chastened effect. The Pathan dome, with the bold brackets and eaves, not only bespeak the eclecticism of Akbar, but a very novel feature in a Muhamadan tomb is the introduction of peafowl into the lattice-work. At first sight this appears rather a departure from the severity of Muhamadan notions, but on further examination it resolves itself into a mere freak of the Hindu artist, the outcome of a fancy peculiar to Gwalior, seen in the Man Mandir and on innumerable buildings over the city, including the domestic houses within the acreage on which Muhammad Ghaus' tomb stands. Some of the screen-work patterns on the verandah enclosure are most elaborate, and the raised borders on the towers recall the beautiful work of Futtehpur Sikri. Inside, the sepulchral chamber is disappointing; it contains a marble tomb which in design and size differs little from ordinary Muhamadan grave-stones. Glazed tiles at one time covered the dome, and on the ceiling of the verandah, pieces of fresco are still to be seen outside.

On the south side of the tomb are a number of subordinate tombs, raised generally on richly carved plinths, and enclosed by screen work which seems to lose its effect when applied to comparatively miniature work. If I exclude the ceiling of the verandahs, which requires being

looked to, the tomb of Muhammad Ghaus is in fair preservation. It lies, however, in a shameful state of dirt and neglect, the pierced tracery of the galleries is shamefully blockaded with mud, and the lattice work is in many places broken. As the tomb is greatly admired and much resorted to by visitors, I have frequently sought the intervention of the Maharajah, but in vain. I think the whole tomb should be cleansed inside and outside, the windows of screen work ought to be restored, and the dome and verandah ceilings repaired. The ruined buildings outside ought to be removed and a garden substituted.

A few yards from the tomb is a ruined flight of buildings, where Muhammad Ghaus once lived, including a skeleton court 117 feet by 117 feet with ruined pavilions. Here the descendants of the saint live in wretched penury. Muhammad Ghaus obtained from Akbar a jaghire which gave him an annual income of two lakhs of rupees. Out of this, ample provision was made for the repair of the tomb and the support of a mosque which is close to it.

The endowments, however, have been confiscated, and all that the saint's descendants receive is a monthly dole of three rupees. I think these poor people ought to have charge of the tomb, and receive a fair remuneration for keeping it in good order. When placed in a state of repair, it would be advantageous to the place if, in conjunction with other buildings of interest in the Maharajah's territory, it was visited periodically and reported upon. Unfortunately, it is well known that in the matter of monuments the Mahrattas take no interest. (Keith.)

GWALIOR.

PLATE XLVII.—TOMB OF MUHAMMAD GHAUS.

KHAJURAHO.

PLATES NOS. XLVIII. TO LVII.

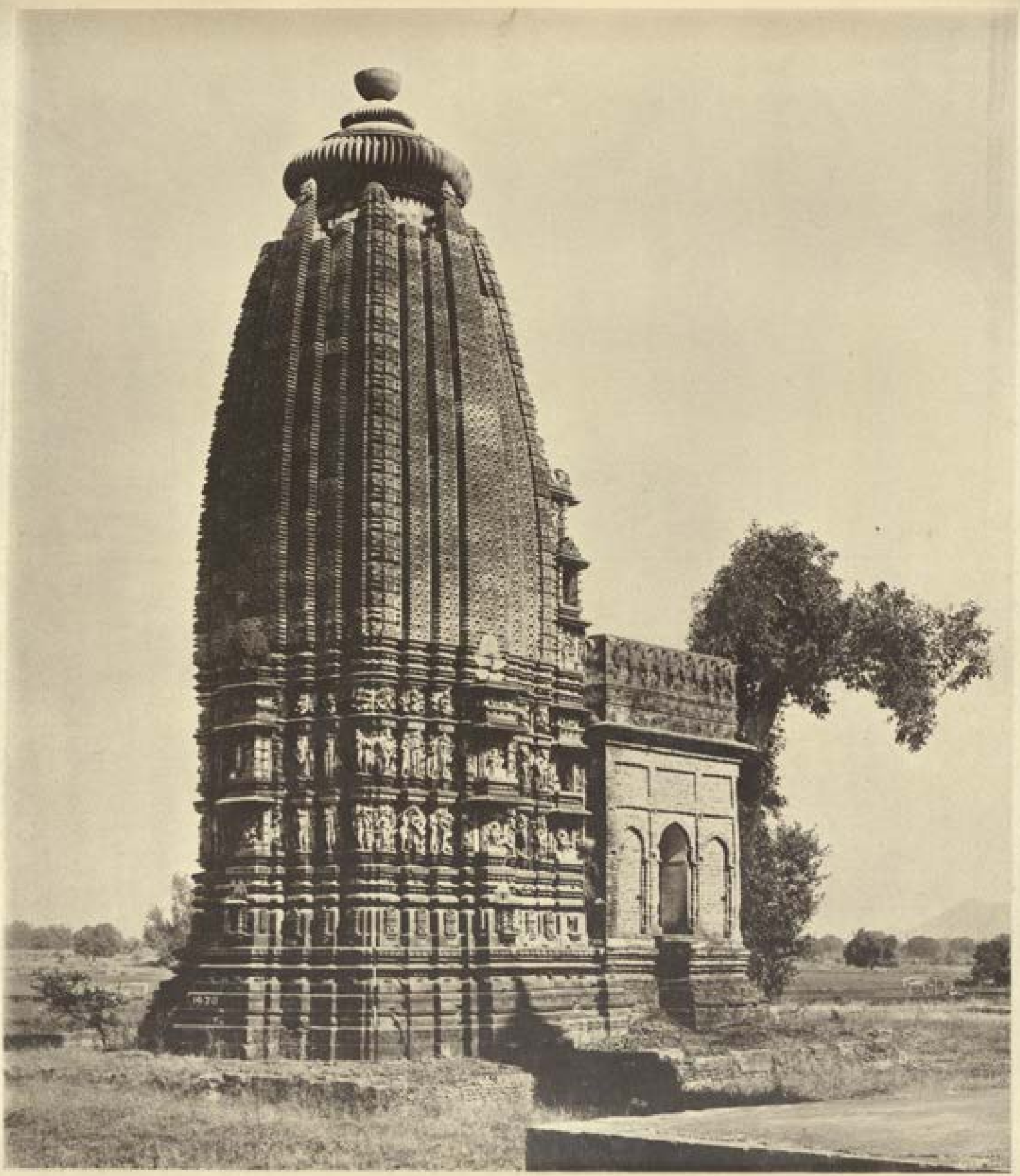
THE city of Khajuraho, the ancient capital of the Chandels, is situated about 125 miles west south-west from Allahabad, and about 150 miles south-east from Gwalior. It is now a wretched, deserted place, but has in and around it a group of some thirty temples, which, so far as is at present known, are the most beautiful in form as well as the most elegant in detail of any of the temples now standing in India.

So far as can be made out from such inscriptions as exist, as well as from their style, it appears that all these temples, with two unimportant exceptions, were executed simultaneously, and within the limits of the eleventh century; and what is also curious, they seem to be, as nearly as possible, equally divided between the three religions. In each group there is one

greater than the rest—a cathedral, in fact,—round which the smaller ones are clustered. In the Saiva group it is the Kandarya Mahadeva, of which a representation is given in Plate No. LII.; in the Vaishnava group it is the Ramachandra, Plates LIII., LIV., LV., LVI. and LVII.; and in the Jaina the Jinanatha, Plates XLVIII., XLIX., L., and LI.; all three so like one another that it requires very great familiarity with the photographs to distinguish the temple of one religion from those of the others. It looks as if all had been built by one prince, and by some arrangement that neither sect should surpass or be jealous of the other. Either from this, or from some cause we do not quite understand, we lose here all the peculiarities we usually assign to Jaina temples of this age. The vimana or sikra is more important than the porch. There are no courtyards with circumambient cells; no prominent domes, nor, in fact, anything that distinguishes Jaina from Hindu architecture. If not under the sway of a single prince, they must have been erected in an age of extreme toleration, and when any rivalry that existed must only have been among the architects in trying who could produce the most beautiful and most exquisitely adorned building. (Fergusson.)

KHAJURAHO.

PLATE XLVIII.—PARSWANATHA TEMPLE.



KHAJURAHO.

PLATE XLIX.—ADINATH TEMPLE, FRONT VIEW.

GWALIOR.

THE TELI MANDIR.

PLATES NO. XL. AND XLI.

LEAVING the Man Mandir, and passing the Assi Khamba, Bala Kila, Urwahi, and Suraj Kund, on a road that traverses the western side of the fortress, we come to the Teli Mandir, situated on high ground towards the centre of the citadel. This building is one of the most interesting in India. On the one hand its giant form and the rugged solidity of its constructional details excite wonder, while the boldness of its ornament has an attraction of its own. In this respect it bears to other temples in the fort, the same relation as the Man Mandir bears to other palaces. Combined with them it gives a charming variety to the architecture of the place, and differs from them as much as they differ from each other. A special interest is attached to it from the circumstance that archæologists are divided regarding its history and origin. General Cunningham, in a private note,

gives it as his opinion that the temple is Jain, remarking that the Teli caste were Jain, and that the building was erected by a Teli; on the other hand, Dr. Rajendra Lala Mittra gives it as his belief that the temple is Brahminical. In describing it I shall quote from the Archæological Report of the first esteemed authority, adding, with unfeigned diffidence, a few remarks that come within the range of my own observation. Since the General made his survey I have recovered several statues, and by means of cleansing, exposed its hitherto hidden ornament to closer inspection. "In plan," says General Cunningham, "it is a square, 60 feet, with a projecting portico of 11 feet on the eastern side. The sides slope rapidly upwards to a height of 80 feet, where the building terminates in a horizontal ridge 30 feet in length. Externally it is divided by the character of its ornamentation into two distinct proportions—that of the lower half consists of numerous niches with lofty massive pinnacles, while that of the upper half consists of broad horizontal bands of moulding, some plain and some flowered, broken only by two lines of small square-headed niches near the top of the building. The original doorway of this temple is the loftiest that I have yet seen in any Hindu building. It reaches up to the lowest band of the horizontal mouldings, and cannot therefore be less than 35 feet in height, or about three and half times its width." I ought not to omit, that the General prefaces these remarks by stating that the building is like similar ones to be met with in Southern India. The lower portion of the building is in its ornamentation precisely the same as the Chaturbhuj Rock temple near

the Lukshman gate on the eastern ascent, and identical with that of a miniature temple, or votive offering, that I took out of a wall adjacent to the Suraj Kund. Both are similar to the ornamentation in the Jaina façades of the Gwalior rock caves. This consists in a number of projections standing out in bold relief, and made up of alternate horizontal bands, cushions and pinnacles, which are placed perpendicular up to a certain point, and then slope inwards until finished off with a serrated crown. The two recessed portions of the various faces of the Teli Mandir are covered with these, while the larger and outer projection is covered with bold massive pinnacles alone, which extend up towards the horizontal bands. Very curious are these pinnacles, being in the shape of half an oval, with a beaded binding outside in the form of a snake's coil, and tied towards the top like a bunch of flowers. This snake coil is not only peculiar to the smallest ornamental detail, but it forms the outline of the northern and southern faces of the temple from the point where the tiers of statues commence, until the building finishes off in a ridge. It enables one to supply the missing links of ornamentation and design consequent on the comparatively ruined state of the upper portion. Viewed alongside Ram Raz's illustrations of Madras Vimanas, the lower portion of the Teli Mandir bears no resemblance to Madras temples, and although the outline of the upper portion does, its pillars and pinnacled niches are peculiar to Northern India. In determining the class of temple to which the Teli Mandir belongs, the same difficulty and confusion is felt as in the case of the Sas Bahu. That building has been conclusively shown

by General Cunningham to be Brahminical, and yet the popular voice has long dubbed it Jain. If I may be allowed to say so, the confusion arises with many, owing to arbitrary inferences being made from ornament, and the term "Jaina architecture" being made peculiar to the buildings of a certain sect, while in reality it is peculiar to a certain period common alike to Brahmin and Jain. I am aware indeed that the fact of the lower niches, twelve inches by six inches, being occupied exclusively by Brahminical deities and their vahans, is no authority for calling the building a Brahminical structure, it being well known that the Jains give a subordinate worship to members of the Hindu Pantheon. Abundant evidence of this is found in the Jaina caves as well as in the rock-cut tablets near the Lukshman gate. At the latter, distinctively Jain sculptures mingle with a large number of lingams. I cross-questioned a Jain upon this point, and he explained it by saying that there were orthodox and unorthodox Jains in former days as at the present hour. I am unable to explain the local tradition which claims both the Sas Bahu and Teli Mandir as Jain. On the other hand, I am equally unable to discredit the following facts which point to the building being Brahminical.

(1) On the north and south faces, over the horizontal bands, there are images of Vishnu.

(2) Over the principal entrance, as well as on four minor side entrances, there are representations of the eagle Garnda.

(3) I have recovered several of the statues belonging to the upper niches 6 feet by 3 feet, and they are all representations of Brahminical deities.

(4) I have made various excavations round the Teli Mandir and come upon several fragments, but I have not met with a single sculpture having a figure showing the well-known conventional attitude of the Jains either standing or sitting.

(5) That it was used as a Brahminical place of worship in the the tenth century is well known.

(6) Inside the building there is nothing in the pillars nor in the cornice with its arabesque mouldings to show that the building is a transformation, and that it belongs to a time anterior to the tenth century.

I have verified, it is true, General Cunningham's surmise that the building is on the site of a still older one, by digging up some quaint heads wearing pointed mitres, with the hair pendulous to the mitre. This I verified still further by coming upon foundations around the plinth, which, owing to their proximity to it and interference with its walls, show that they belonged to an older structure.

(7) No inference can be drawn from the building having several storeys, because this was a peculiarity common to the Gwalior temples, and is to be found on the Mata Devi and the temple to Parasnath, as well as on the Teli Mandir.

Now that the building has been cleared up as far as the horizontal bands, its ornamentation is brought into full relief. The various projections and the small re-entering angles that they make, create a fine effect over the lower niches, and after long obliteration is seen a quantity of carving, depicting wild fowl, peacock, &c. Around the entrance doorway, which is 35 feet high, as well as on four recesses where the Bairagies used to live, are fine borders of arabesques and pediments on which stand well-sculptured couples. At the foot of the door, and flanking the chief entrance, is a group consisting of four figures, measuring 6 feet 3 inches by 3 feet 3 inches. They represent Vishnu, Shiva, and their female energies. Over them are two bas-reliefs, one representing pilgrims on their way to the Ganges carrying their water-baskets; the other is too mutilated for recognition. Garments of flowered muslin and embroidered cloths, worn as the Malabar women now wear them, are thrown over the loins. Chignons adorn the hair, and jewellery, including various girdles, some in the shape of beads, some in the shape of broad bands, and some in the shape of cable chains, adorn the waist. From the necklace is suspended a long chain to which there is a pendant in the shape of a medallion.

I have mentioned that there are four storeys in the Teli Mandir, the height of the basement room being 20 feet 6 inches. It is not quite known how access was obtained to the upper portion of the building, but I conclude the door was on the near north face of the portico, at a height of 25 feet 6 inches from the ground, and measuring 10 feet by 4 feet 9 inches. It is true there are no remains of a staircase, but here there is a passage 10 feet 8 inches and places for door sockets. Over the main door, light was admitted by a window 7 feet 3 inches by 6 feet. As a window on the northern face upper story has the remains of perforated screen-work in the shape of square holes, I conclude that the window on the second floor had the same. A similar window I have seen on the Buddhist Vihara at Sanchi. From this a passage 10 feet broad and 25 feet in length communicates with an octagon room.

There are small pieces of ornamentation here and there, sufficient to show that its ceiling and walls were once covered with arabesques. On the western side of this room there is an opening that puzzles one, but on examination it proves to be a false window, or, following a custom common to the Hindus, a jawab to the one opposite. Neither the ceilings nor floors of the upper storeys remain, and the facing stones are entirely gone. What remains is a rude casing in the shape of large blocks placed in the form of headers and stretchers, without a particle of cement. How well the building has stood is a question that excites not so much marvel as the

query, how were these enormous stones got into their position! On the second floor a few curved ribs over the cornice of the passage show that an arch covered the passage. Some doubt has been shown as to the form the projecting portico took, but this is easily solved by a reference to the votive offering to which I have already alluded. It is the same form that repeats itself all over the building, determining the general outline of ornamentation on upper portions of north and south faces, and seen on every pinnacle stone of the building.

Up to 1879 the Teli Mandir remained in a shameful state of neglect. It was covered from summit to basement with chuna and whitewash, the former being in the shape of hard concrete with which the Muhamadans had bespattered it. To the circumstance of their adapting it for utilitarian purposes we owe perhaps its existence at the present day. Until I remonstrated, it was utilized by ourselves as a coffee-shop for the fort garrison, and to the disfiguring influence of whitewash there was added the free use of fires, the natives cooking their food in the carved niches. Outside, there was a shop for the manufacture of soda-water, and *débris* to the height of 6 feet was baked against the plinth. Through the kind intervention of Colonel Hawkins, as already noticed, the coffee-shop was vacated, and since then I have been engaged in cleaning it and superintending several repairs executed under the direction of Major Crowdy. It has been thoroughly cleaned inside and outside up to the horizontal bands.

Around the building ground has been prepared, through the instrumentality of prison labour, an archæological museum, and an attempt has been made to repair the vandalism of previous years. When the repairs to cornice and porch are completed, a very remarkable building will have been rescued.

GWALIOR.

PLATE XL.—THE TELI MANDIR.

GWALIOR.

PLATE XLI.—THE TELI MANDIR (COLUMN).

GWALIOR.

SAS BAHU TEMPLES.

PLATES NOS. XLII. TO XLV.

LARGER SAS BAHU.—Shorn of the greater part of its architectural beauties, the former civilization of Gwalior still peeps out in these two ruined shrines. A keen love of the picturesque seems to have been one of the chief characteristics of the Gwalior architects, for the same insight which induced them to cover the north-eastern battlements with a line of palatial buildings, induced them to select a salient for two of the most interesting temples to be seen anywhere. Wholly dissimilar to the Teli Mandir, if it wants the commanding form and bold outline which gives to that temple the character of a huge monolith, it surpasses it both in beauty of design as well as in lavish ornament.

Although it is the only one of its kind that survived the vandalism of a former day in Gwalior, it belongs to a class of which examples are still to be found in contemporary temples

over Northern India, and which find their development in the beautiful fanes of Brinda ban, near Muttra. The ground plan of the latter, as of the Sas Bahu, being the shape of a cross, has given rise to some conjectures, the more unwarrantable, seeing that the form is quite common to older Brahminical places of worship, and finds early illustration in the caves of Elephanta. Like the Teli Mandir, a certain attempt has been made to involve the origin of Sas Bahu in obscurity, despite the authoritative ruling of General Cunningham, deduced from the very positive nature of the sculptures and inscription. Popular and local tradition describes the building as Jain, and this belief has been in a measure strengthened by the high dictum of Mr. Fergusson, who says that "All temples of the period were more or less pantheistic." Popular tradition, in the same way, is impregnated with the idea, founded possibly on the nature of the rock, the mystic character of the Jains, and the presence of large groups of Jaina sculptures belonging to the fifteenth century, that the Jain religion was more largely represented in Gwalior than any other. This may be true of the fifteenth century, but the large bulk of the fragmentary sculptures still to be found would indicate that the Jains represented formerly, as they do now, a mere fraction of the community. In some sort of way, architecture may be called peculiar to a locality. A plan and dimensions of the Sas Bahu I take from General Cunningham, who says "it is 100 feet long by 63 feet broad, with the short arms to the east and west." It will be observed that the Sas Bahu faces the north, like the Jain temple to Parasnath near the Gangola Tal, and the Chutterbhuj Brahminical rock-cut temple; while the Teli Mandir and Mata Devi face the east.

The plinth, which is 12 feet in height, is composed of various rows of diapered work,—elephants, arabesques, and one row representing all sorts of scenes, such as the massacre of the innocents, flight to Gokal in the life of Krishna, men in the attitude of penance, and couples, with hair like a Chinaman's pigtail, worshipping the lingam. Similar plinths to that of the Sas Bahu are to be found at Amber, and on the modern Chattries of the Scindias. Over this, the basement storey is enclosed by a wall of fine pillared niches, 5 feet by 4 feet, and with little sub-niches in the pillars. Some of these contain single statues, some couples, while in many instances three figures are grouped together. Above the basement storey the two tiers of open pillared porticoes, with corrugated eaves, are enclosed by perpendicular palings, consisting of arabesque panels. Three kinds of pillars are to be found on the Sas Bahu, viz., plain, circular ones with figured capitals, circular ones with three octagonal arabesque rims, and square arabesque ones on the upper tier.

General Cunningham remarks that the roof of the Sas Bahu is the least satisfactory part of the building. This is a correct description of the interior viewed from constructional considerations; still the roof is the best preserved part of the building. It owes its preservation to the fact of its possessing two domes, like St. Paul's Cathedral. These pyramid roofs will exemplify the inexhaustible labour that the Hindus bestowed on their buildings. Other portions of the Sas Bahu have few plain surfaces, but in the separate pyramid stones, we have a striking instance

of the wealth of detail they devoted to each piece of ornament. These stones are in the form of a square, have pinnacled tops in the centre, and serrated crowns at each side, with a large serrated crown over all. A few of the stones are wanting to complete the roof, and the sanctum has entirely disappeared; still, with the aid of contemporary buildings, one can supply what is deficient. The temples of Kandarya Mahadeo at Khagurhao, and one at Udaipur, while wanting the three-storied porticoes of the Sas Bahu, exhibit a great affinity in ornament.

All the roofs of these temples were heavily cramped with iron, and were covered with a mass of golden spirelets. The porch of the Sas Bahu is quite different from these temples in that it has two open storeys, supported by eight large square arabesque pillars, which again support a singularly handsome dome in the shape of recessed circles, having horse-shoe projections, the whole surmounted with a lotus leaf. The roof of the porch rests on a number of pinnacled niches, which have figures of Vishnu, Brahma, Shiva, and Gunesh. It consists of pyramid stones and serrated crowns multiplied to an interminable extent. The antarala, or antechamber, before it became distorted, had a roof in all probability resembling the porch. Of the sanctum itself the few isolated mouldings and sculptured niches that remain indicate that its lower portion was rich in ornament.

If the exterior of the Sas Bahu is distinguished by an excess of sculpture, the interior is still

more ornate. Starting with the porch the dimensions (3 feet by 15 feet 5 inches) of which correspond with those of the sanctum, we find it covered with arabesques, which have the demerit of being unfinished; many of them are only traced, and the inference is that the workmen were interrupted by vandals. There can be little doubt, as General Cunningham has suggested, that the building was used as a dwelling house; and this explanation can alone account for its comparative preservation. Little did the Muhamadans think, when they endeavoured to efface the carvings by chuna and whitewash, that this method would have the effect of preserving them. From the sockets that are to be seen between the open pillars of the porch, I conclude that a sloping balustrade went round both storeys for the accommodation of worshippers.

The dome over the porch, which rests on an octagon, is of a very rich and ornamental kind. With the aid of cleansing, it is, after the lapse of 800 years, as perfect as when it was new, retaining the smallest indentation of the workman's chisel. It is composed of a number of circles, which are divided again into semi-circles, or horse-shoe projections. Very justly admired is the entrance doorway, which is 6 feet 6 inches by 3 feet 6 inches, and garnished with an amount of carved border and arabesques that might almost be designated wasteful excess. Two graceful pilasters, with richly jewelled females in clusters at the foot of the shaft, flank the door. These pilasters, with the diagonal strips of raised garland, circular indented bands, and floriated capitals, are to be met with in the south-east group of Jaina caves, and depict

a piece of ornament peculiar to Gwalior. Over the doorway is the Hindu triad in recessed and projecting pillared niches. Between the niches are rows of attendants considerably recessed from the main projections and covered with a very beautiful arabesque coping. What I observed with regard to the ornament of the Teli Mandir is equally applicable to the Sas Bahu; every bracket, capital, pillared niche, and moulding, is but a repetition of the plan of the building, giving a harmony to the smallest detail.

Before leaving the porch, it is necessary to note the inscription which occupies two slabs, one on each side, they separately measuring 5 feet 9 inches by 1 foot 9 inches. An analysis of this inscription was made by Dr. Rajendra Lala Mitra many years ago, but it would appear that the mention of the name of Padmanatha confirmed many in the idea that it was a Jain temple. On the other hand, General Cunningham remarked that "Padmanatha" was only another name for Vishnu; and Dr. Burgess, to whom I sent a rubbing, says that this is recognized all over Southern India. I am indebted to a local pundit for a rendering of the inscription, and Dr. Burgess has promised me a full translation.

The inscription records the dedication of the temple and gifts bestowed to Brahmans in the Vikrama year, 1149 (A.D. 1092). The donor and builder of the temple was a prince called Mahipala of the Kachhawa family (the slayers of the tortoise). The inscription goes on to relate

that Kirth, one of the Kachhawa Rajas, and who reigned from A.D. 990 to A.D. 1010, gave orders for the building of the temple. His son, Mulha Deva, better known as Bhowan Pal, succeeded him, and was succeeded in turn by his son Dewa Pal, 1050. The latter prince, it would appear, dedicated the greater part of his means in building the temple for the god Anrudha, but died before its completion. He again was succeeded by his cousin Mahipala, who brought the work to completion in 1092. The inscription then goes on to relate the various moneys that were spent, and the villages taxed for the support of the temple. It also gives the various gold and silver vessels, umbrellas, lamps, &c., used in the service of the temple.

On entering the Madhya Mandapa, or middle hall, there is little found here to give it a distinctive character, save a fine dome. The ornamentation of the door has become obliterated. So too the sloping balustrade. At the first projection, just clear of the Madhya Mandapa, there are side doors, 10 feet by 5 feet, and leading into covered recesses, which I suppose were retiring places for the priests. These side doorways have fine friezes, with Brahminical deities and their vahans. Since the temple has been cleared, not only do the cleansed sculptures, taken as a whole, place beyond dispute the class of temple, but to take a single piece of carving, say the frieze to which I have referred, there is no room for doubt. When compared with a contemporary Jaina frieze which I found in the fort, the difference is at once observed. The ornament is essentially the same, *i.e.*, a number of recessed and pillared niches crowned

with a cresting of arabesques, but the conventional attitude of the figures is perfectly distinct.

The main side doors, where the arms of the cross project, are 12 feet by 6 feet, and are flanked on each side by a flight of steps communicating with the upper storey. At right angles to these doors are two small recesses. Everywhere the same luxurious ornament repeats itself. Describing the central hall, General Cunningham says: "It is 30 feet 10 inches square, or exactly one half of the outside breadth of the temple, and just twice the length of the sanctum." I have heard it suggested that a lingam was enshrined in the great hall, but on this point there is no evidence beyond that I have found large lingams among the debris. Proceeding to a description of the roof, the General says: "It is the least satisfactory part. The central hall, which is rather less than 31 feet square, is crowded with four massive pillars bearing the enormous pyramidal roof of the upper storey. The roof of the lower storey, which springs from a twelve-sided base, is formed by cutting off each corner of the square with two long horizontal beams resting on a stout pilaster. Above this line of beams the roof is continued by circular rows of overlapping stones, until it reaches the architraves of the four central pillars. The middle square is covered in the usual manner by cutting off the corners to form an octagon. Above this, there is an overlapping circular line of eight cusps, covered by another circular line of four cusps, which is crowned by a single recessed slab. This part of the roof is finished

in the usual rich and elaborate style of the Hindu architects, but its small size, which is only 8 feet 4 inches square, is mean and insignificant compared with the great expanse of the hall itself, which is nearly 31 feet square."

So completely have later critics fallen in with the spirit of General Cunningham's remarks, as to suggest that the insertion of the four large central pillars was never a part of the original design, but inserted afterwards. Although admirable artists, it is generally allowed that the Hindus were bad engineers. In the case in point they apparently never calculated the weight of the dome; so contemplating a catastrophe to the roof of the Sas Bahu, they inserted these four props, which quite detracts from the otherwise acknowledged beauty of the design. A comparison of these four pillars with other parts of the building, indicates them as of later work. Still no actual conclusion can be arrived at; for, on referring the matter to General Cunningham, he says that "Four central pillars are quite common in Brahminical buildings." Each half of the building being but a reflex of the other, it is unnecessary to describe the antarala and sanctum entrance. It only differs in one point, viz., that instead of there being two doors, one below and one above, at the main entrance or porch, there is but one door to the sanctum, the space above being filled up with sculpture. The love of domed buildings, which was unquestionably a predilection of the Jains, has led some people, who make arbitrary inferences from architecture, to see in the many domes of the Sas Bahu another argument for its being a Jaina

edifice. In the Sas Bahu there are no less than seven domes, and the exquisitely unique one which covers the entrance to the sanctum would be decisive, if we were not convinced that architecture was common to a period and not to any particular sect.

The dome referred to is made up of a number of circles with horse-shoe projections, diminishing in size as they recede from the other. It is like the other smaller domes of the building, with this difference, that it has graceful females with garlands in their hands and sitting inside the projections. A perfectly similar dome I identified last year when revisiting the cloisters of the Kutub. I should have been misled by the coincidence, if I had not known that architecture was common to all sects, and further, that the cloisters of the Kutub are made up not of one but of the remains of many temples. Like other buildings in the fort, the Larger Sas Bahu up till 1879 lay under the ban of neglect. Its sanctum was falling to pieces, followers of wanton mischief were mutilating its sculptures and unauthorisedly searching after treasure. Grass and lichen covered the building.

Inside, its carvings were black as soot, and overlaid with three-quarters of an inch of Muhamadan chuna to such an extent that the ornamentation could not be seen. Added to this, I may mention that natives, cattle, and goats, gave the place as much the appearance of a latrine as it possibly could have. On my remonstrance, General Gordon at once applied a remedy, and

means were taken to secure the sanctum that was falling to pieces. A rough sort of encasement was run up by the executive engineer, Major Wingate, which met the wants of the moment. This repair would have been more satisfactory, and more in the character of the building, if dry masonry selected from the tons of debris that cover the fort had taken the place of a pucca wall made of new stone.

Under the Curator of Ancient Monuments, I have removed the chuna and whitewash that disfigured its interior, so that its long-obscured carvings can now be admired.

As I have already remarked, the roof of this building is in a state of good repair, owing to its having a double dome. The struts of General Cunningham (some of which require to be renewed) have for years greatly contributed to the preservation. I may say that but for these struts the roof would have given way. Their necessity is owing to the architraves being of far too great a span—a general defect in the Gwalior buildings. Outside, a number of the pyramid stones have been clamped, but much is still required to make the building weathertight.

This work has been postponed, owing to limited means, to the extent of repairs necessary, and from the executive engineer having deemed it desirable, after securing dangerous portions in each building, to put one edifice in good order at a time instead of attempting too many

buildings. After the Smaller Sas Bahu (whose repairs approach completion) is finished, the larger structure will be thoroughly overhauled. I have to report of this building what I have said of others, that unless the local authorities make provision for their being thoroughly looked to and kept cleansed, there is no guarantee that the work initiated will not be undone. If it is thought desirable to use these buildings as places of pleasure resort, *i.e.*, for picnics, &c., I should recommend that the permission of the Commandant be first obtained, and that parties so using the building be held responsible that no damage or disfigurement takes place, and that the buildings are swept. (Keith.)

GWALIOR.

PLATE XLII.—SAS BAHU TEMPLE, LARGER.

GWALIOR.

PLATE XLIV.—SAS BAHU TEMPLE, LARGER, DOORWAY.

GWALIOR.

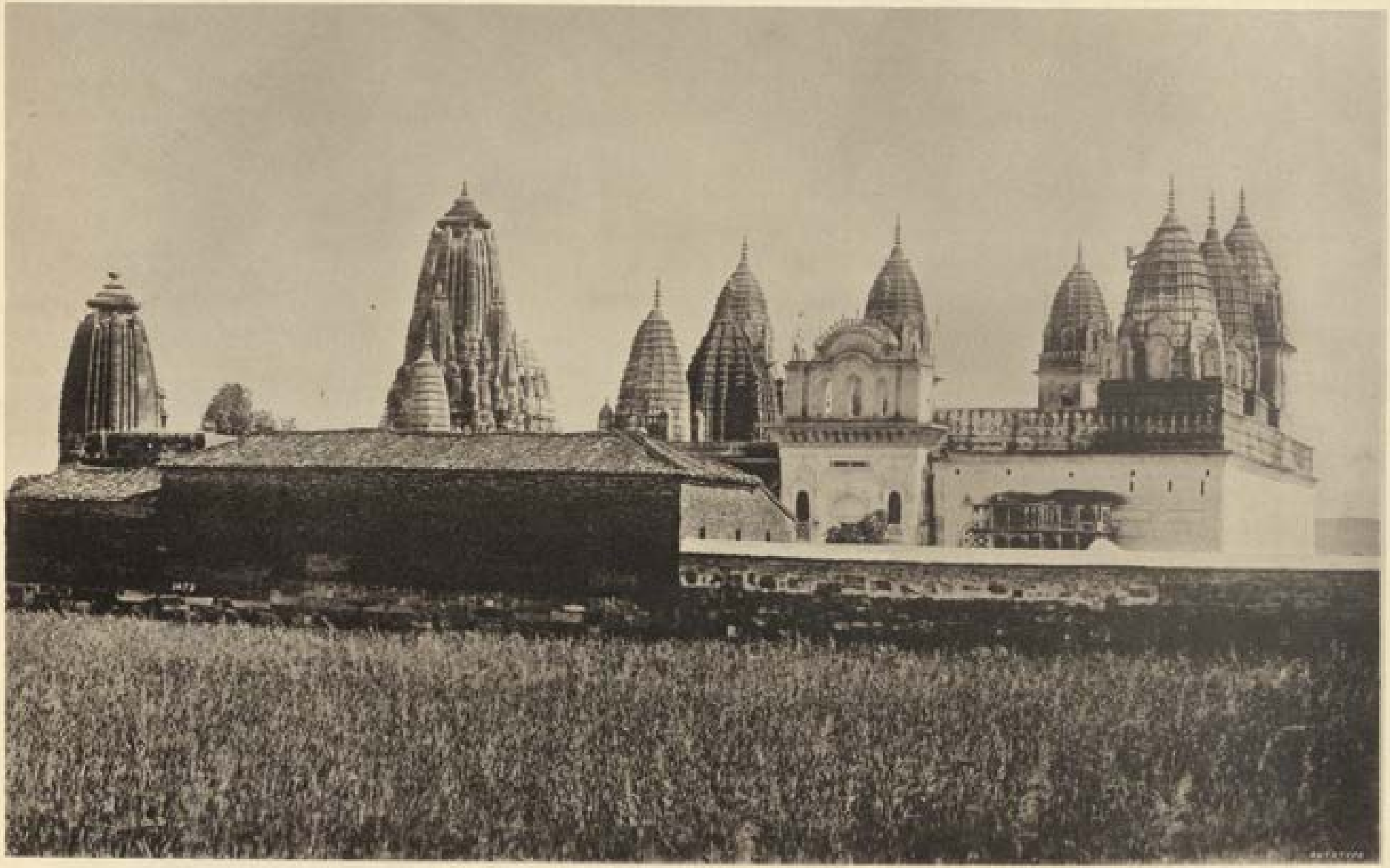
PLATE XLV.—SAS BAHU TEMPLE, LARGER, INTERIOR VIEW.

KHAJURAHO.

PLATE L.—ADINATH TEMPLE, REAR VIEW.

KHAJURAHO.

PLATE LI.—GROUP OF JAIN TEMPLES.

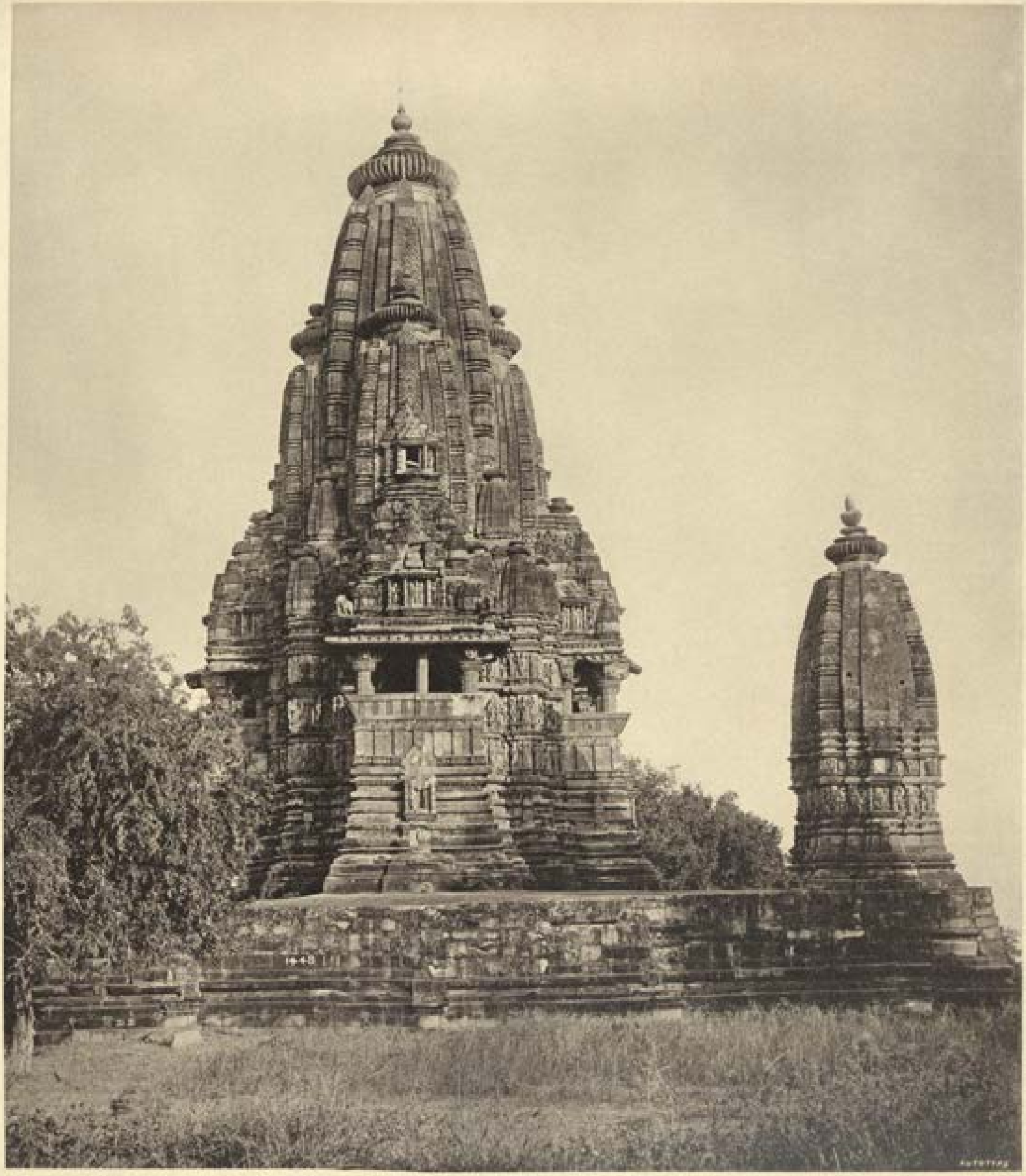


KHAJURAHO.

PLATE LIII.—VISWANATH TEMPLE, SIDE VIEW.

KHAJURAHO.

PLATE LIV.—VISWANATH TEMPLE, REAR VIEW.

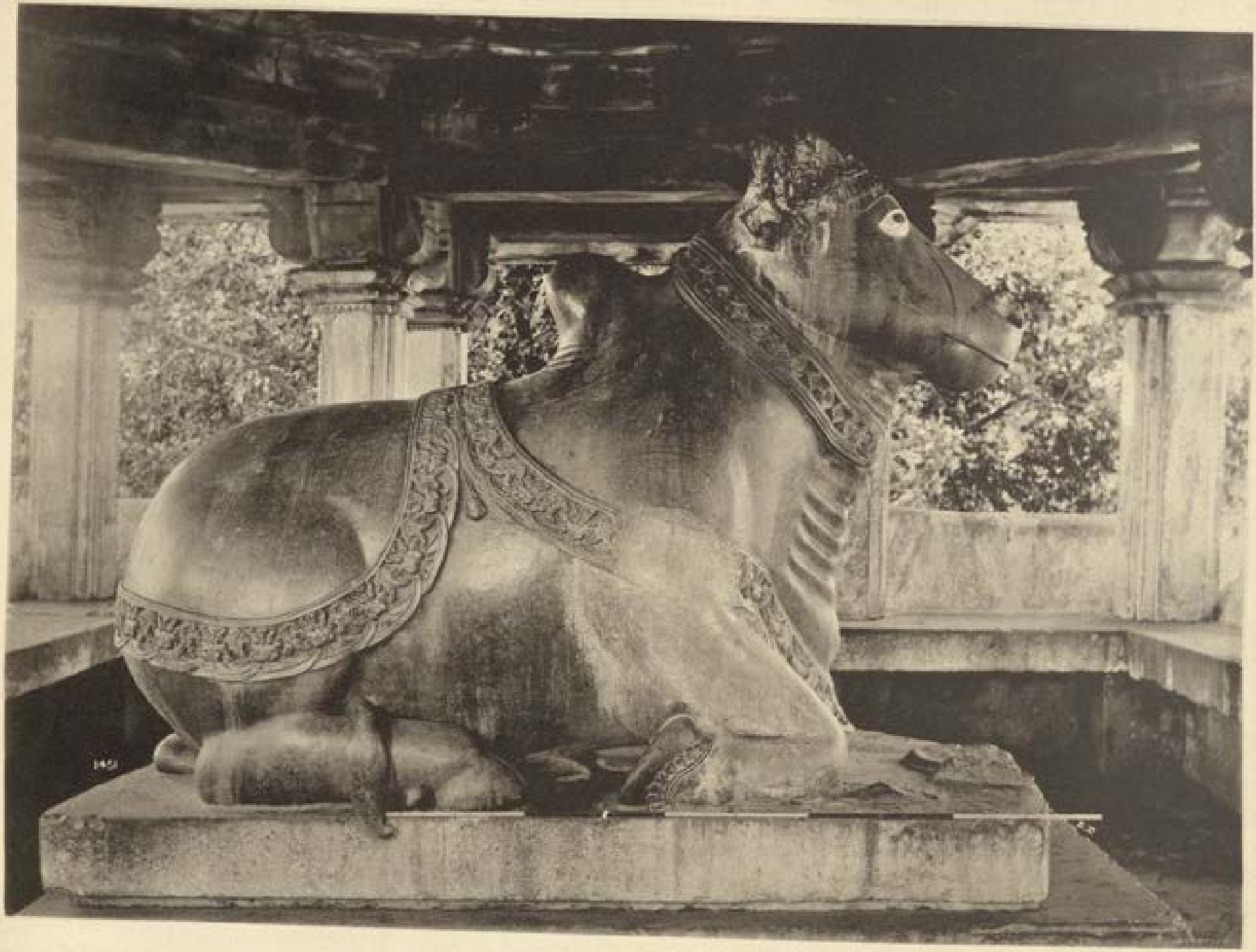


KHAJURAHO.

PLATE LV.—VISWANATH TEMPLE, CARVINGS.

KHAJURAHO.

PLATE LVI.—VISWANATH TEMPLE, NADIA.



KHAJURAHO.

PLATE LVII.—VISWANATH TEMPLE, ELEPHANT.

GANTHAI TEMPLE.

PLATES NOS. LVIII. AND LIX.

FROM the form of several letters in an inscription, found among these ruins, General Cunningham is inclined to believe that the Ganthai temple (Plates LVIII. and LIX.) may belong to the sixth or seventh century of our era; which is, as near as may be, the date I would ascribe to it, from the character of its architectural details. But when at the same time, from finding a Buddhist statue and a short Buddhist inscription near them, he is inclined to assign them to that religion, I beg leave to differ. Till, however, we know more than we now do of what the differences or similarities between the architecture of the Jains and Buddhists were at the age when the temple was erected, it is impossible to argue the question. Almost all we know of Buddhist art at that time being derived from rock-cut examples, we have no pillars so slender as these, but it by no means follows that they may not have existed. They are not known, however, while many Jaina examples are known so

nearly like these as to establish a strong presumption that they belong to that religion. The plan too, of the building, so far as it can be made out, is utterly unlike anything we know that is Buddhist, but very similar to many that certainly are Jaina.

Be this as it may, these pillars are singularly graceful in their form, and elegant in their details, and belong to a style which, if there were more examples of it, I would feel inclined to distinguish as the "Gupta style." Except, however, some fragments at Erun and these pillars, we have very little we can ascribe with anything like certainty to their age, 400 to 600. It would be most interesting, however, if something more could be discovered, as it is the age when the great Vicramaditya lived, and when Hindu literature reached its highest point of perfection, and one Hindu temple of that age would consequently throw light on many problems. Sōme Buddhist caves, and these Jaina fragments are all, however, that have yet come to light. There seems, nevertheless, very little doubt that more exist in Rajputana and Central India. (Fergusson.)

KHAJURAHO.

PLATE LVIII.—GANTHAI TEMPLE, GENERAL VIEW.

KHAJURAHO.

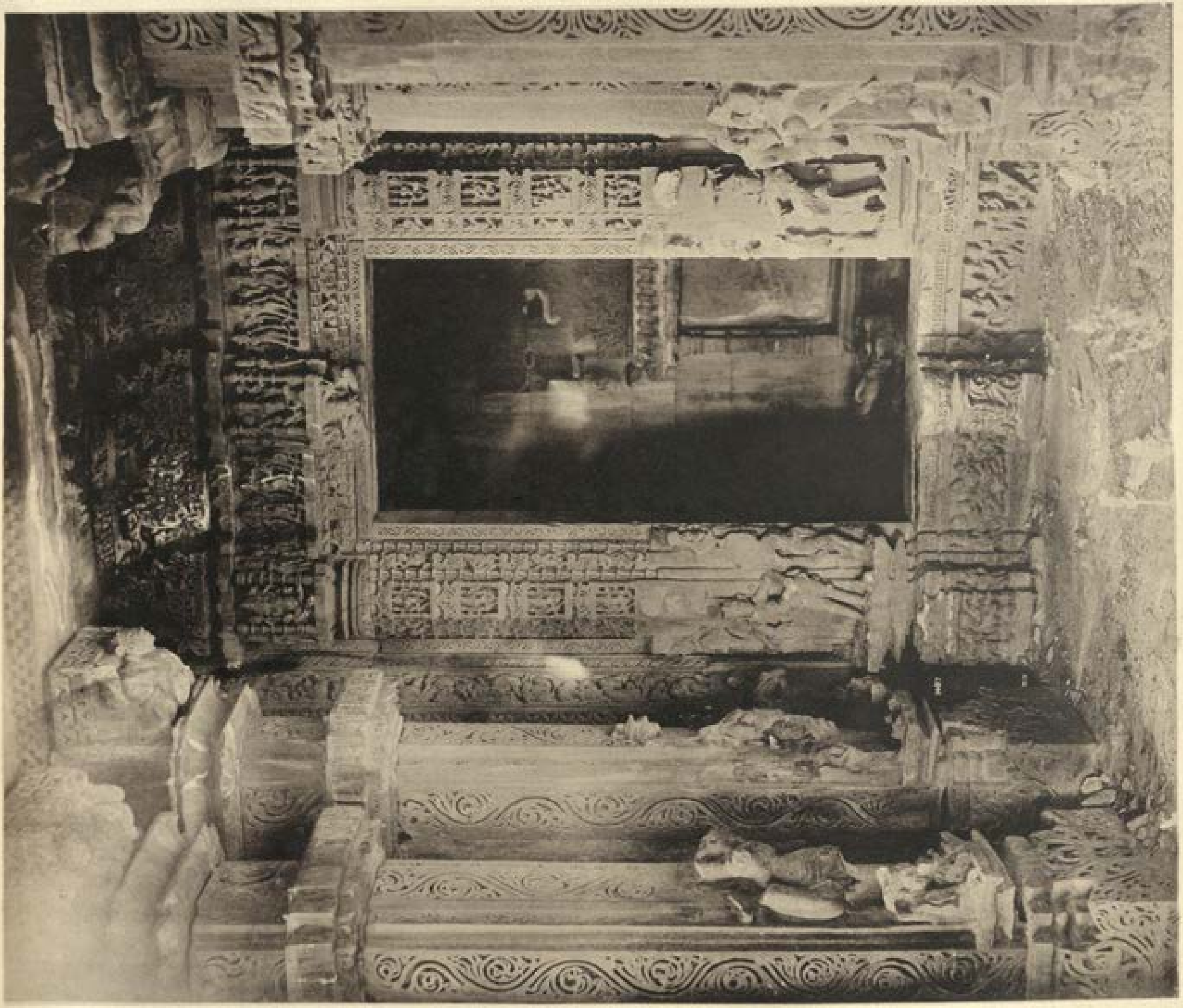
PLATE LIX.—GANTHAI TEMPLE, PILLARS.

KHAJURAHO.

PLATE LX.—KUNWAR MATH TEMPLE.

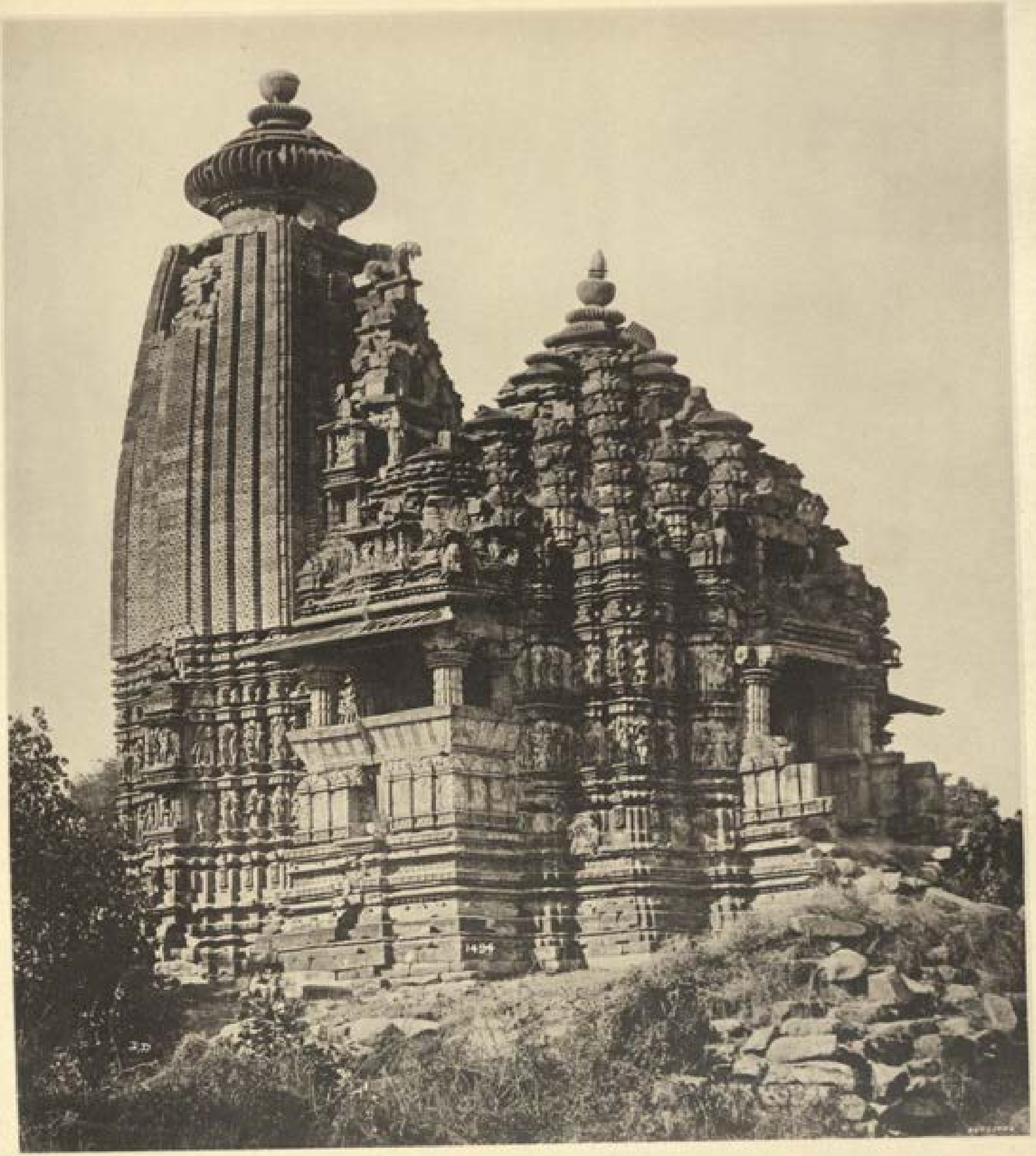
KHAJURAHO.

PLATE LXI.—KUNWAR MATH TEMPLE, INTERIOR DOORWAY.



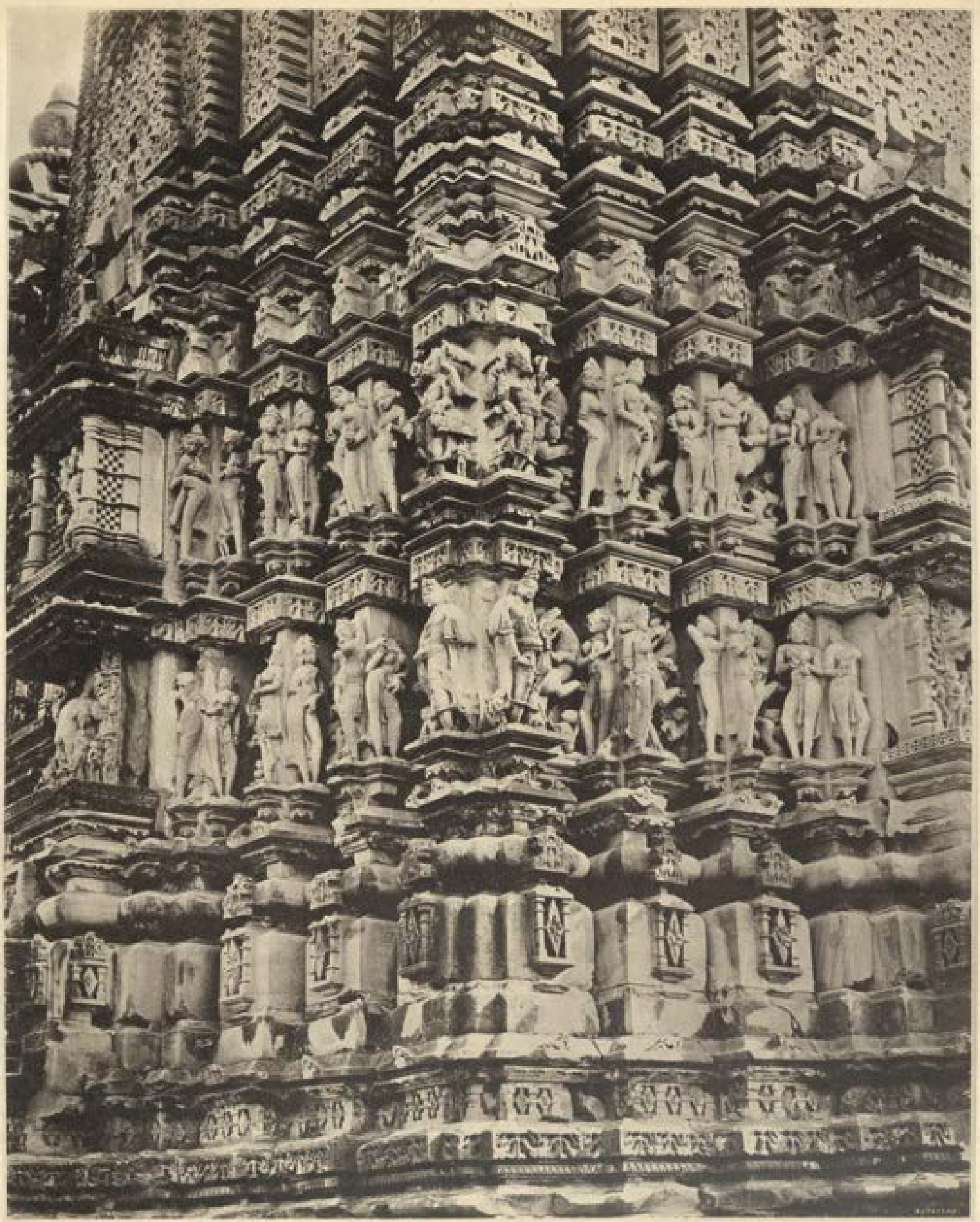
KHAJURAHO.

PLATE LXII.—VAMANA TEMPLE.



KHAJURAHO.

PLATE LXIII.—VAMANA TEMPLE, CARVINGS.



KHAJURAHO.

PLATE LXIV.—CHUTTERBHUJ TEMPLE, FRONT VIEW.

KHAJURAHO.

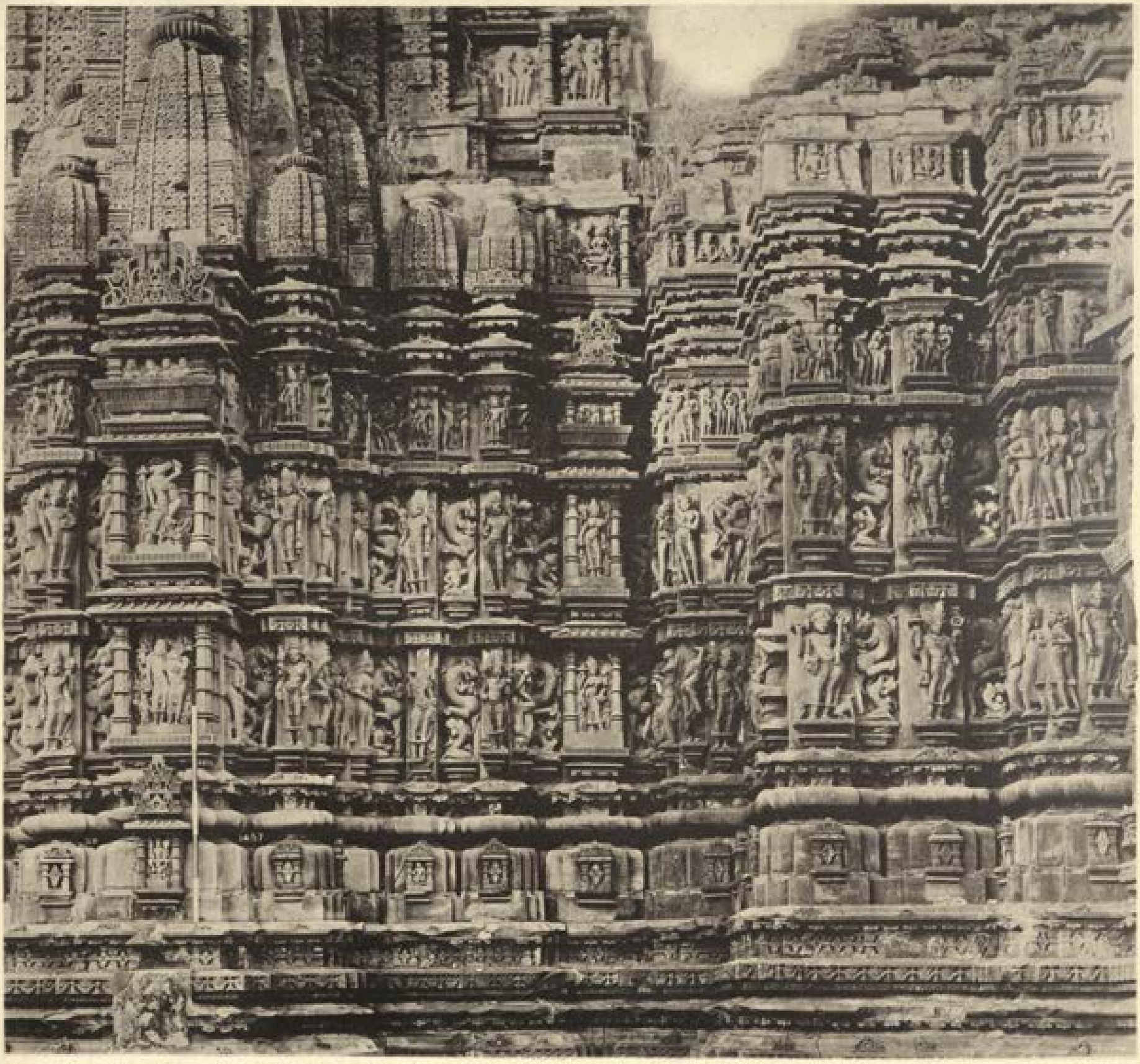
PLATE LXV.—CHUTTERBHUJ TEMPLE, REAR VIEW.

KHAJURAHO.

PLATE LXVI.—CHUTR-KO-PUTR TEMPLE.

KHAJURAHO.

PLATE LXVII.—CARVINGS OF JAGADAMBI DEVI TEMPLE.



KHAJURAHO.

PLATE LXVIII.—CENOTAPH OF MAHARAJAH CHHATARPUR.

BIRSING DEO'S PALACE AT DUTTIAH.

Plates No. LXIX. and LXX.

TO the west of the city stands the palace of Birsing Deo, one of the most remarkable specimens of Boundela architecture. It is a square mass, each side of which is over 300 feet long, and it is nearly 100 feet high, the pinnacle of the central dome being 150 feet above the level of the terrace. The façade, four stories high, has magnificent balconies of carved stone, in the centre of which is an ogive portico, surmounted by an elegant loggia, while five other domes crown the summit. The whole building is of granite, and it is constructed upon a vaulted terrace, the arches of which are 40 feet high. The apartments in the two first storeys are very dark, as the only light they receive is from the windows of the front, and they have no courtyard. They are immense rooms, the arched roofs of which are supported by numerous pillars and contain many curious frescoes. The third and fourth storeys run round a courtyard or terrace. On a level with the second storey, in the middle

of this courtyard, rises a square tower divided into four storeys, which supports the central dome. This tower contained the royal apartments, in which may still be seen the remains of paintings and mosaics.

Everything about this palace is sombre and massive; and one can easily discern the traces of the great genius of King Birsing Deo, and of the notorious Boundela, whose name has become legendary. Its enormous proportions render it unfit for habitation; the small Court of Duttia, indeed, would be lost in this immense labyrinth. (Rousselet.)

Mr. Fergusson describes this palace as a large square block of building, more regular than such buildings generally are, but still sufficiently relieved both in outline, and in the variety of detail applied to the various storeys, to avoid monotony, and with its gardens leading down to the lake, and its tombs opposite, combine to make up an architectural scene of a singularly pleasing character.

PLATE LXIX.—BIRSING DEO'S PALACE AT DUTTIAH.

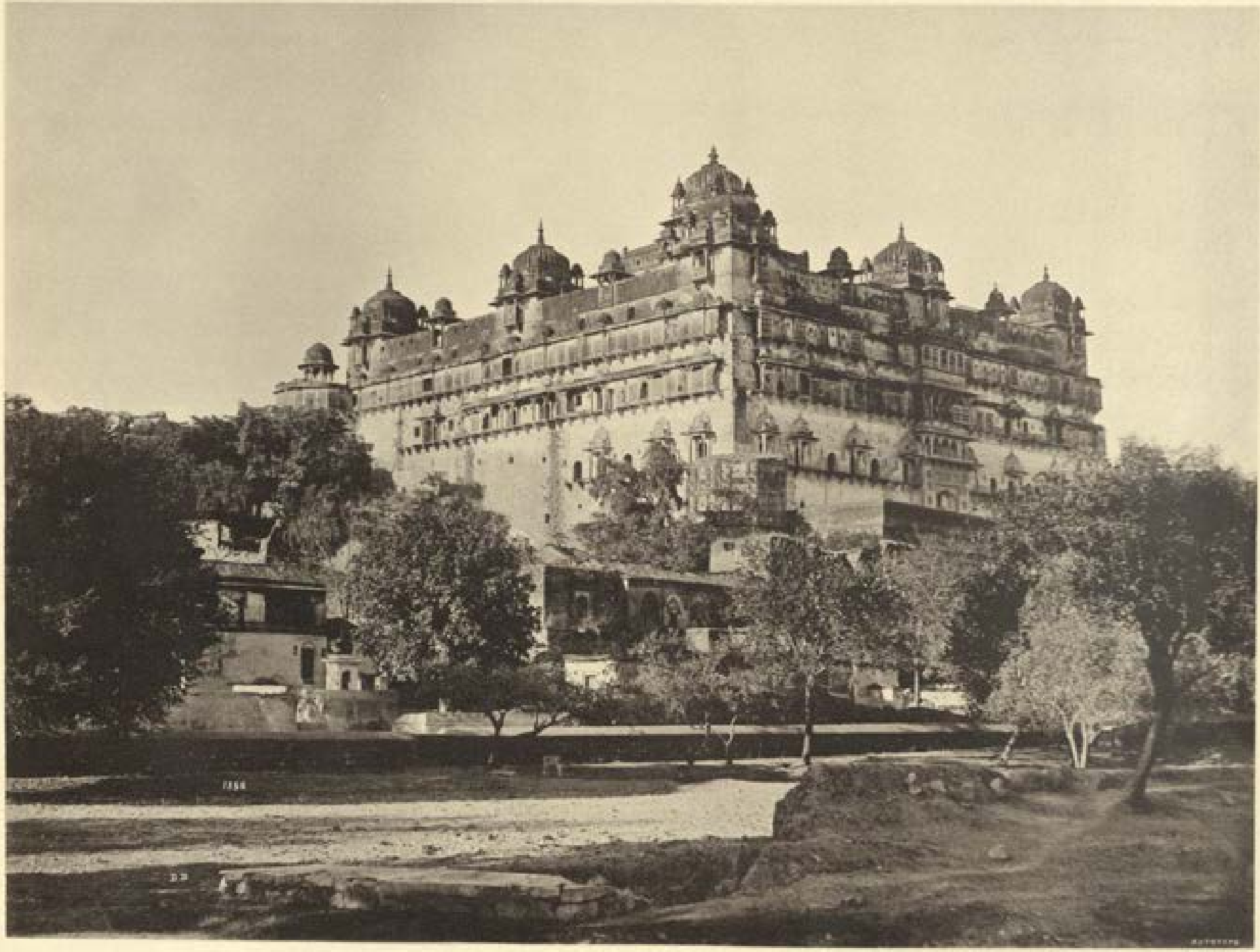
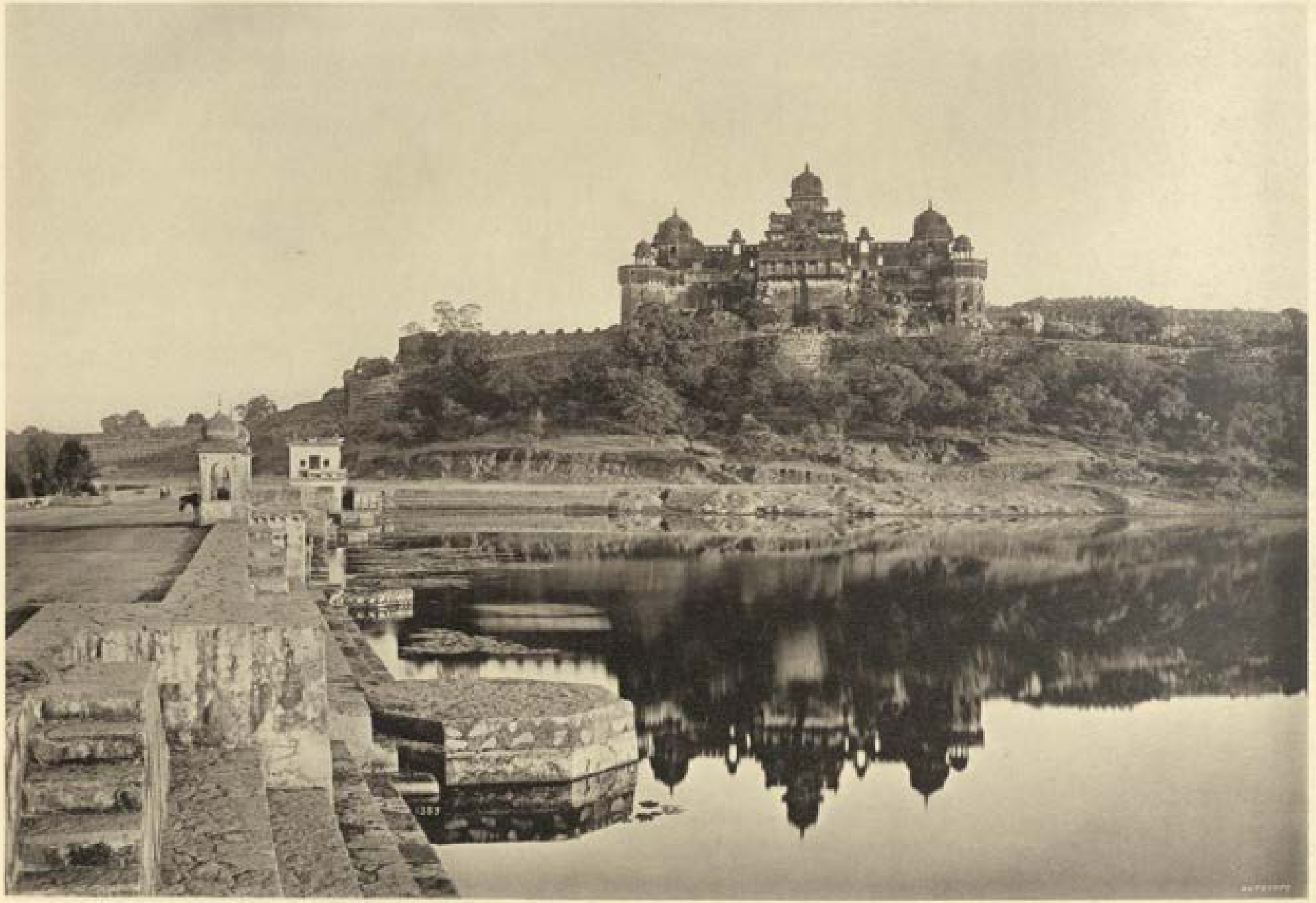


PLATE LXX.—BIRSING DEO'S PALACE AT DUTTIAH.



JAIN TEMPLES AT SOUNAGHUR.

VIDE PLATES NOS. LXXI. AND LXXII.

THESE *temples, over eighty in number, cover nearly the whole* plateau and the eastern slope of the hill. They are built of brick, and the walls are covered with a plaster made out of shells, which is almost as smooth and hard as marble. Most of them date from the sixteenth and seventeenth centuries, though a few of them are three centuries older. There is a great variety of shape and style: some are chapels, with altars upon which are placed statues in marble or green serpentine; others are large buildings, with rooms for the ministering priests. In regard to style, there is the modern Jain, the Roman, the Gothic, and the Saracen; and one might almost fancy that each architect had attempted something of his own, quite different from that of his brethren. The body of the edifice generally stands on a terrace; and it is surmounted by one or more steeples, which are circled by a row of gables, chatris and bell-towers. One of these temples is singularly like a

Muscovite place of worship; but on careful inspection, it is clear that the architect had only made use of the Indian style of architecture, and the resemblance must be a mere matter of chance. Beside this temple is a strange building, consisting of four terraces built one upon the other so as to form a cone 30 feet in height, and terminating in a small chapel.

Apart from the interest which this curious group of monuments must necessarily inspire, Sounaghur has a very striking attraction for the traveller. These numerous temples are piled one upon another amidst blocks of granite, the colossal dimensions of which produce a very grand effect, and which, hanging suspended as it were above the temples, seem as if they were about to fall and crush them. There is not a tree or a trace of vegetation to break the solitary grandeur of the landscape. (Rousselet.)

PLATE LXXI.—LOWER GROUP OF JAIN TEMPLES AT SOUNAGHUR.

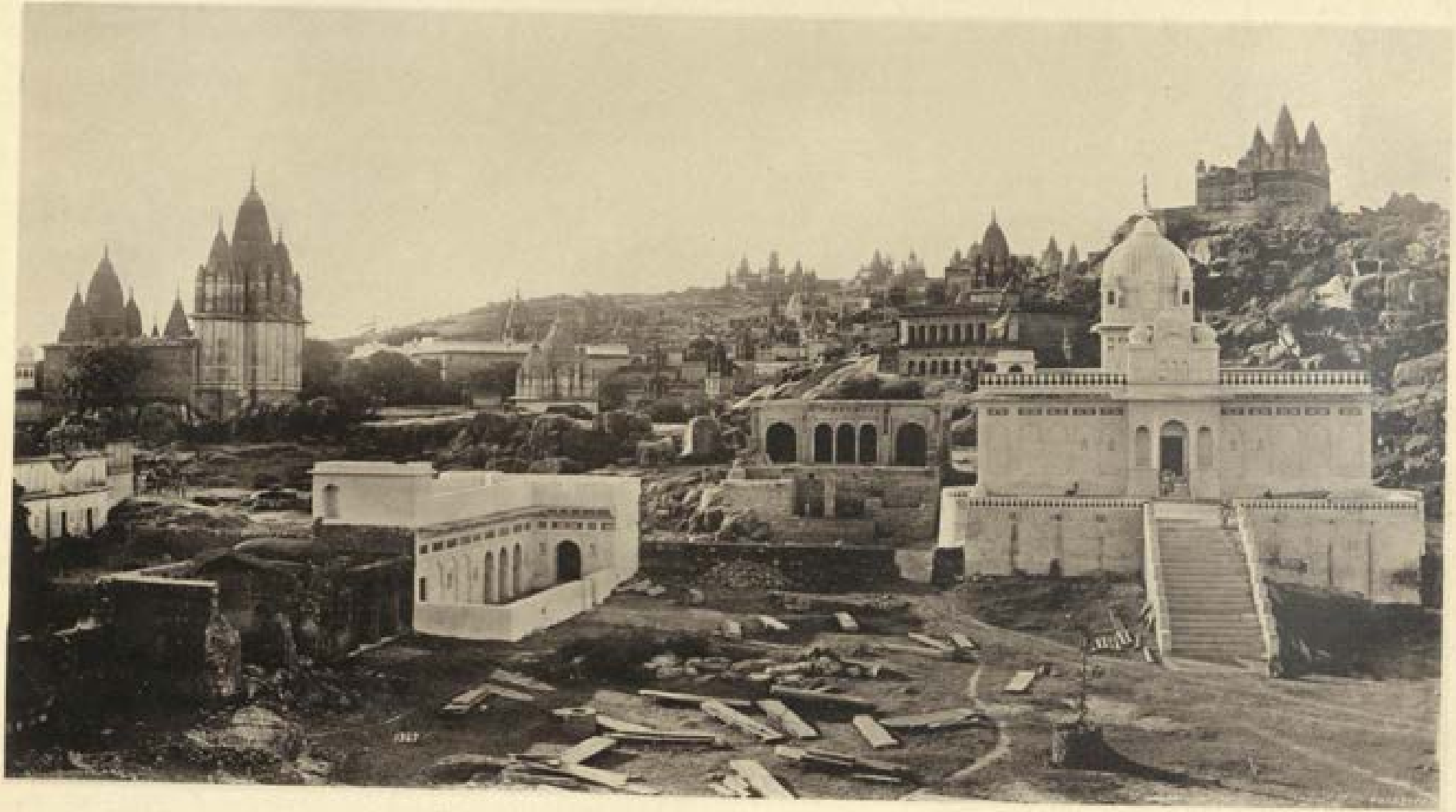


PLATE LXXII.—MIDDLE GROUP OF JAIN TEMPLES AT SOUNAGHUR.

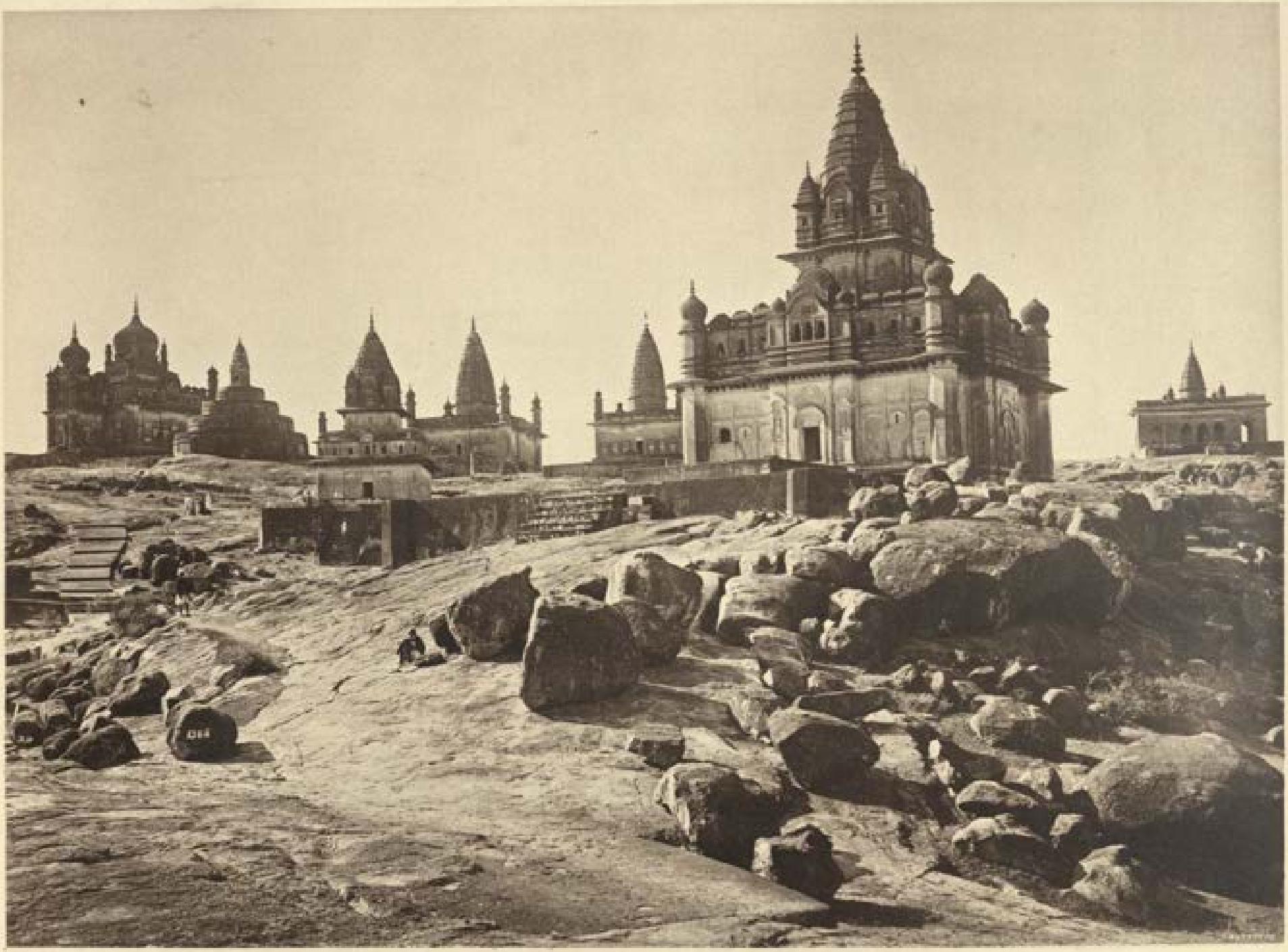
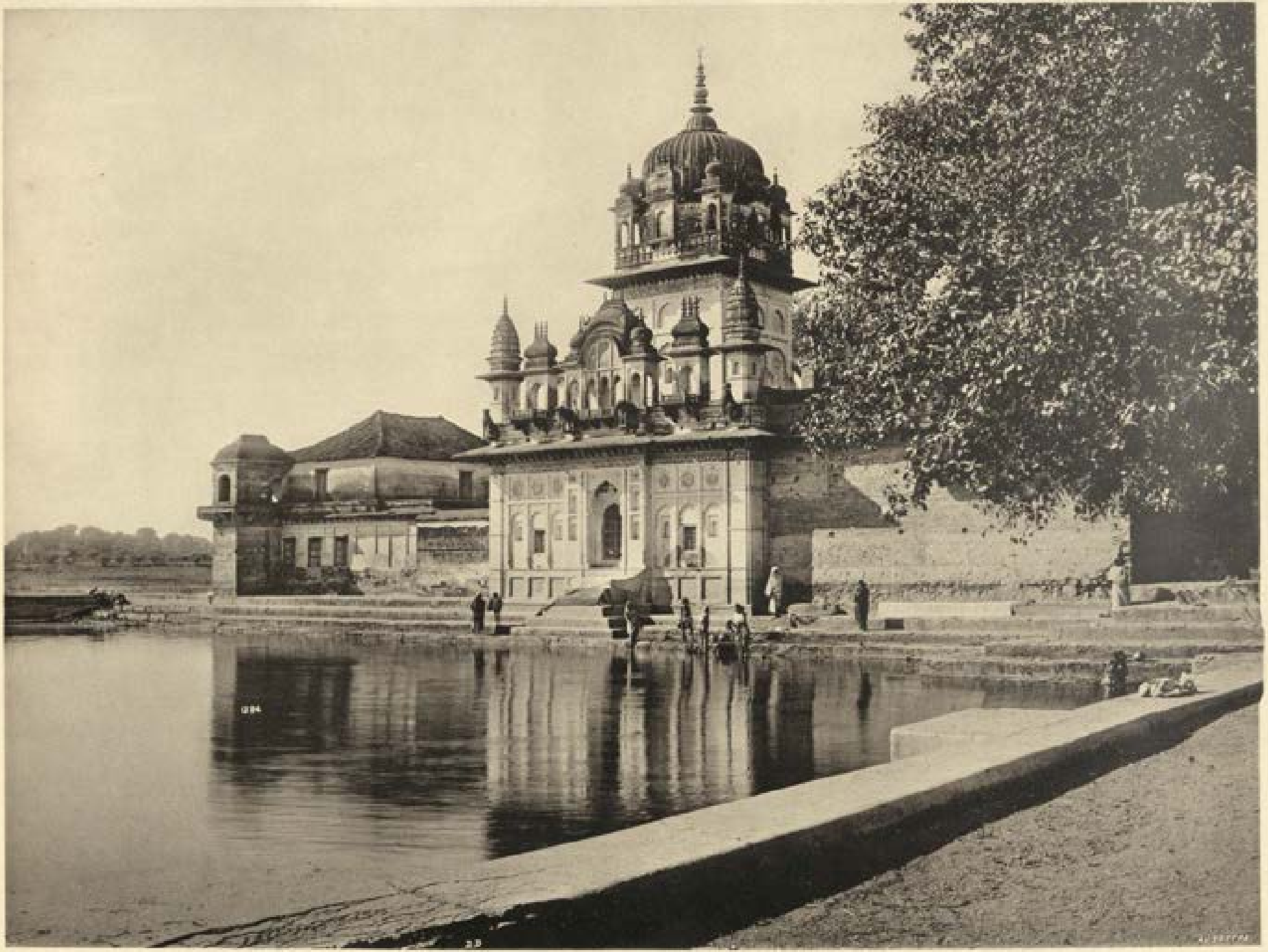


PLATE LXXIII.—TEMPLE AT JHANSI.



OORCHA FORT.

PLATE NO. LXXIV.

THE extremity of the bridge is terminated by small turreted bastions, which guard the entry to the citadel, which has a very imposing appearance with its long line of loopholed walls and pointed battlements. It embraces the banks of the river upon both sides of the bridge, but without concealing the enormous mass of the Boundela palace, the facades of which, intermingled, so to speak, one with the other, are crowned by lofty domes and countless chatris. (Rousselet.)

TEMPLE OF CHUTTERBHUJ AT OORCHA.

PLATE NO. LXXV.

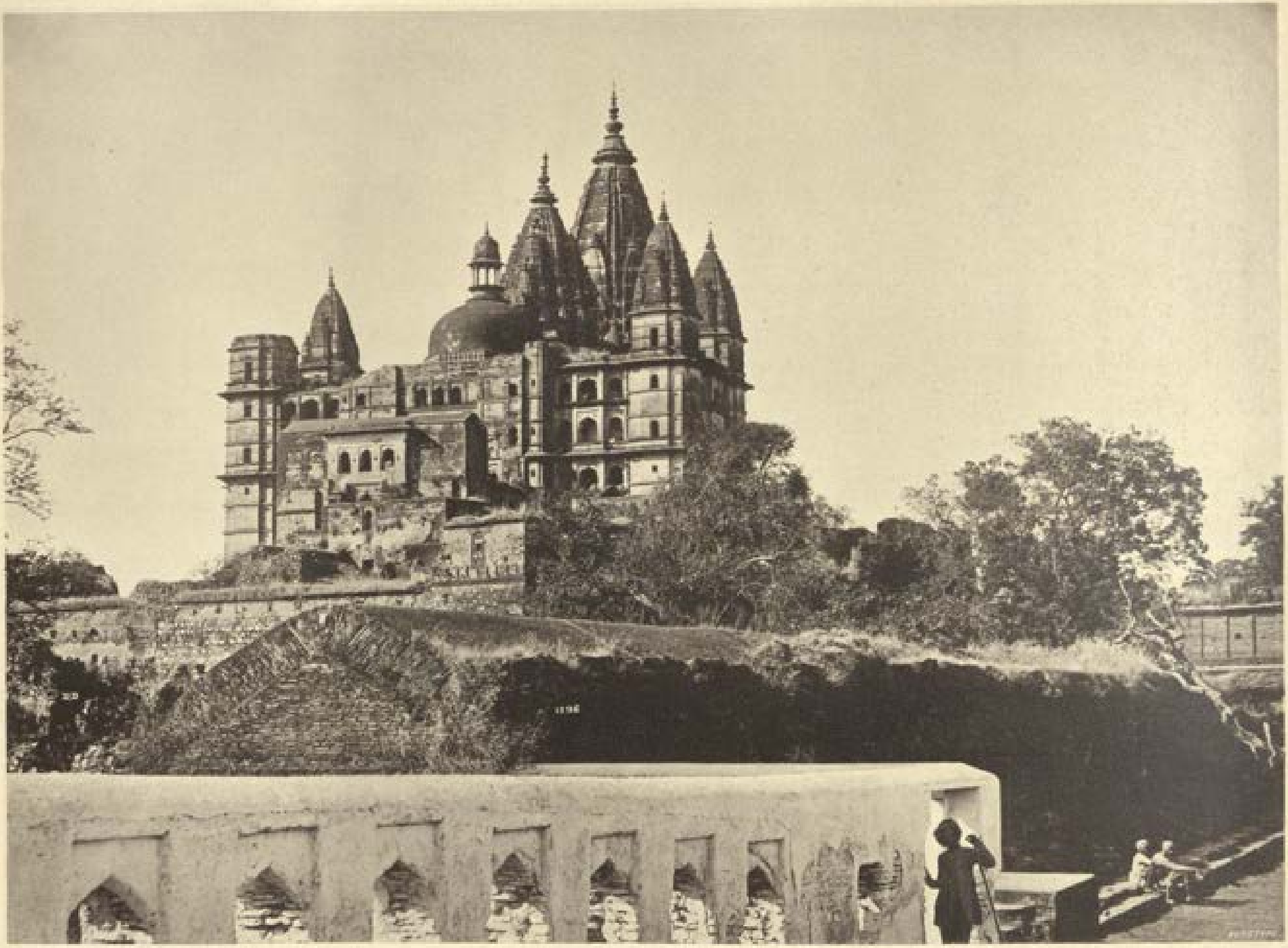
THE temple of Chutterbhuj is the glory of Oorcha. The first impression one feels is admiration for its wonderful style, and more especially for the magnitude of its proportions; and this feeling is enhanced by its splendid situation upon the summit of a gigantic pedestal fifteen feet high. There is nothing of the pagan temple about it, while the absence of ornament and the dimensions of the nave might cause it to be taken for a Christian place of worship. It is built in the shape of a Latin cross, but, in contra-distinction to Christian churches, the top of the cross is towards the entrance, and the elongated part towards the altar; in other words, it is a cross reversed.

A large flight of steps leads up to the porch, which forms a pavilion projecting from beyond the main front, and the doors, very wide and lofty, are crowned by a Jain arch, and flanked by

two recesses. The original attic has disappeared, and has been replaced by a heavy modern pavilion, which spoils the general effect. Behind these outer buildings extends the main front, divided into four storeys by large ogives, and flanked by two square towers which are capped by graceful steeples. Two similar towers are at the other end of the temple, and the flat roof of which they form the four corners has in its centre a large round cupola with a small lantern at its summit. Besides these there are two steeples, one about a 100 and the other 150 feet high.

The granite terrace upon which it is constructed is very massive, and forms, so to speak, one solid slab nearly 50 feet high, without any interstice whatever at its base. This temple was built by Birsing Deo in the seventeenth century. (Rousselet.)

PLATE LXXV.—CHUTTERBHUJ TEMPLE AT OORCHA.



MAUSOLEUM OF BIRSING DEO AT OORCHA.

FRONT VIEW.

PLATE No. LXXVI.

THE tomb of Birsing Deo is a gigantic mausoleum, quite in keeping with the fierce and mighty warrior who reposes beneath it. It is a large square block, flanked by two massive towers, and crowned by an enormous dome, of which a portion only is still extant. There is not the least sculpture or ornament upon the façades, which are merely set off by a series of recesses. (Rousselet.)

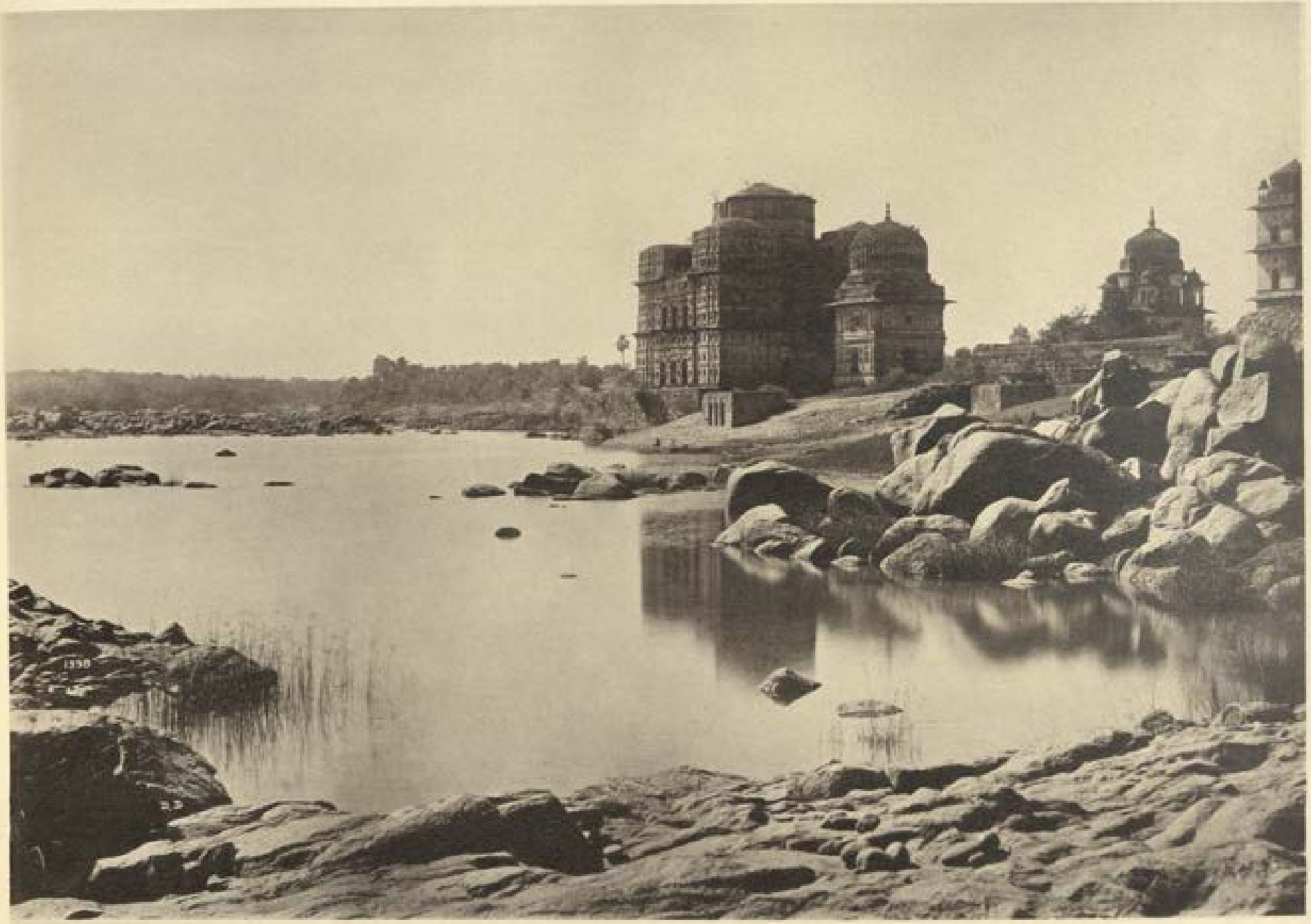


PLATE LXXVII.—MAUSOLEUM OF BIRSING DEO AT OORCHA, REAR VIEW.

BURWA SAGOR FORT.

FRONT VIEW.

PLATE NO. LXXVIII.

THE ground floor consists of large vaulted rooms, the large windows of which look out upon a deep precipice near the lake; and a winding staircase leads to the first floor. The rooms at the top are surrounded by a terrace overlooking the lake. There is a wide stone road winding round the rock upon which the fort is built, which leads right up to the second storey. (Rousselet.)

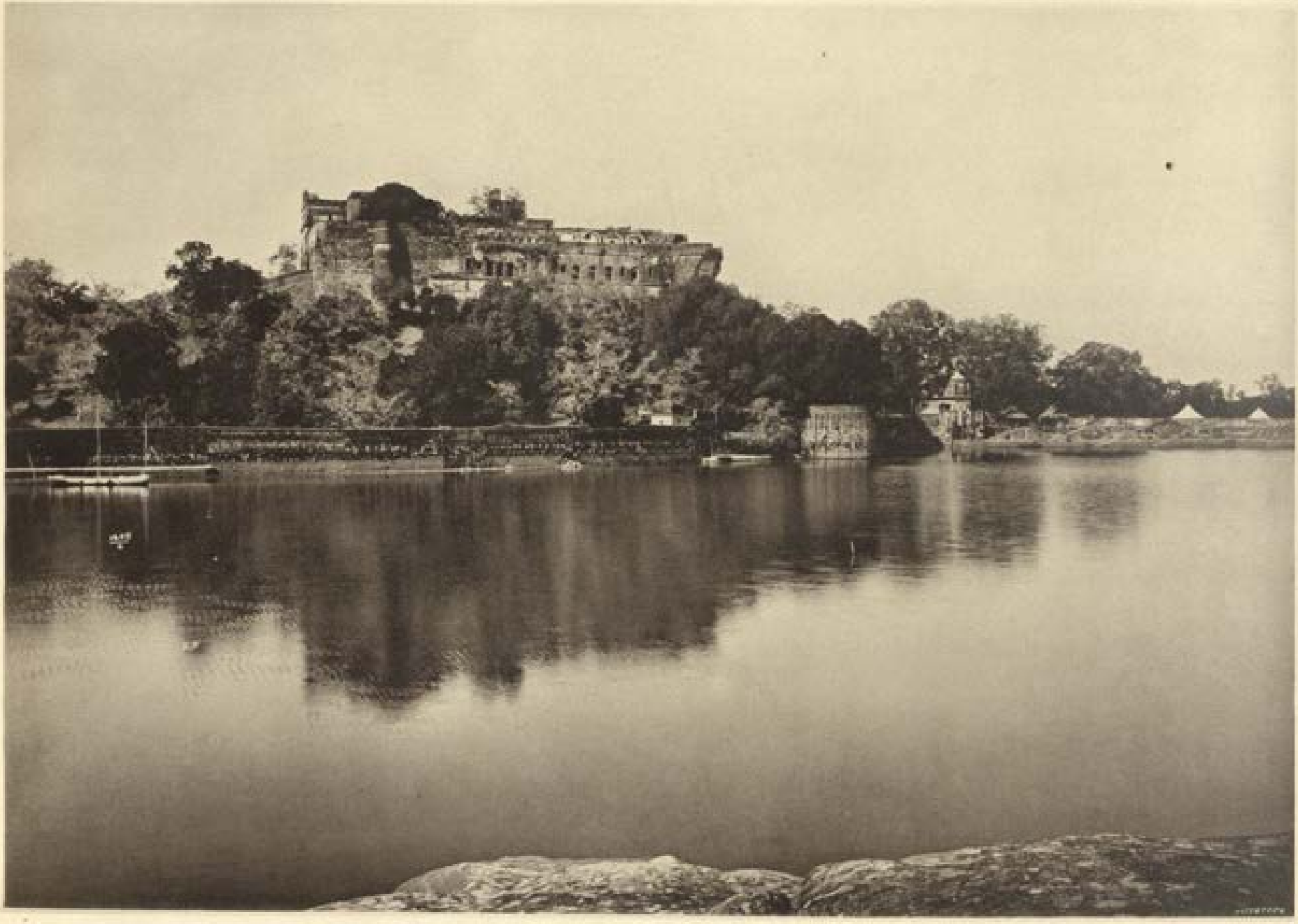


PLATE LXXIX.—CAMP OF SIR LEPEL GRIFFIN, K.C.S.I., AT BURWA SAGOR.

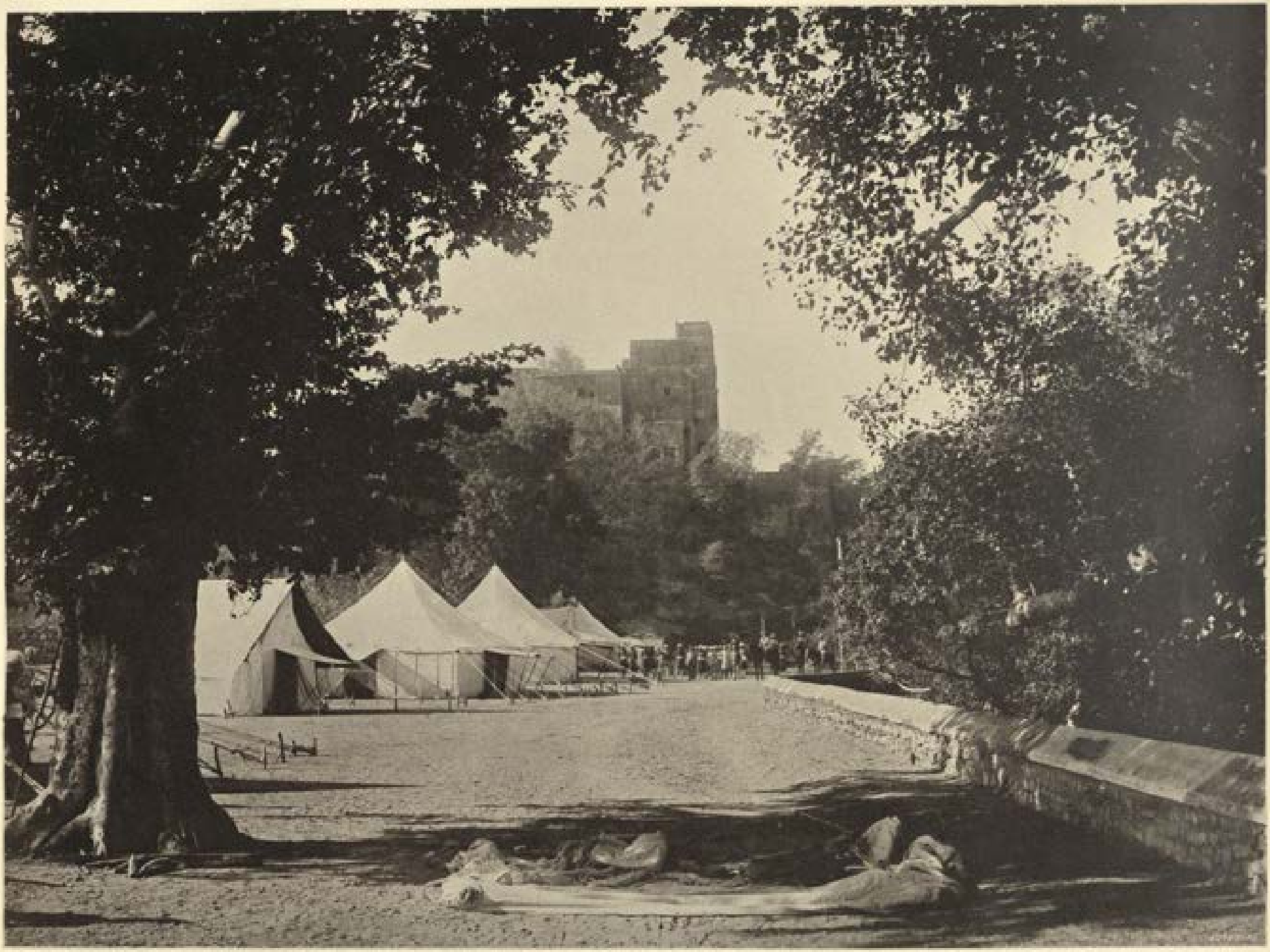


PLATE LXXX.—TEMPLE NEAR BURWA SAGOR.

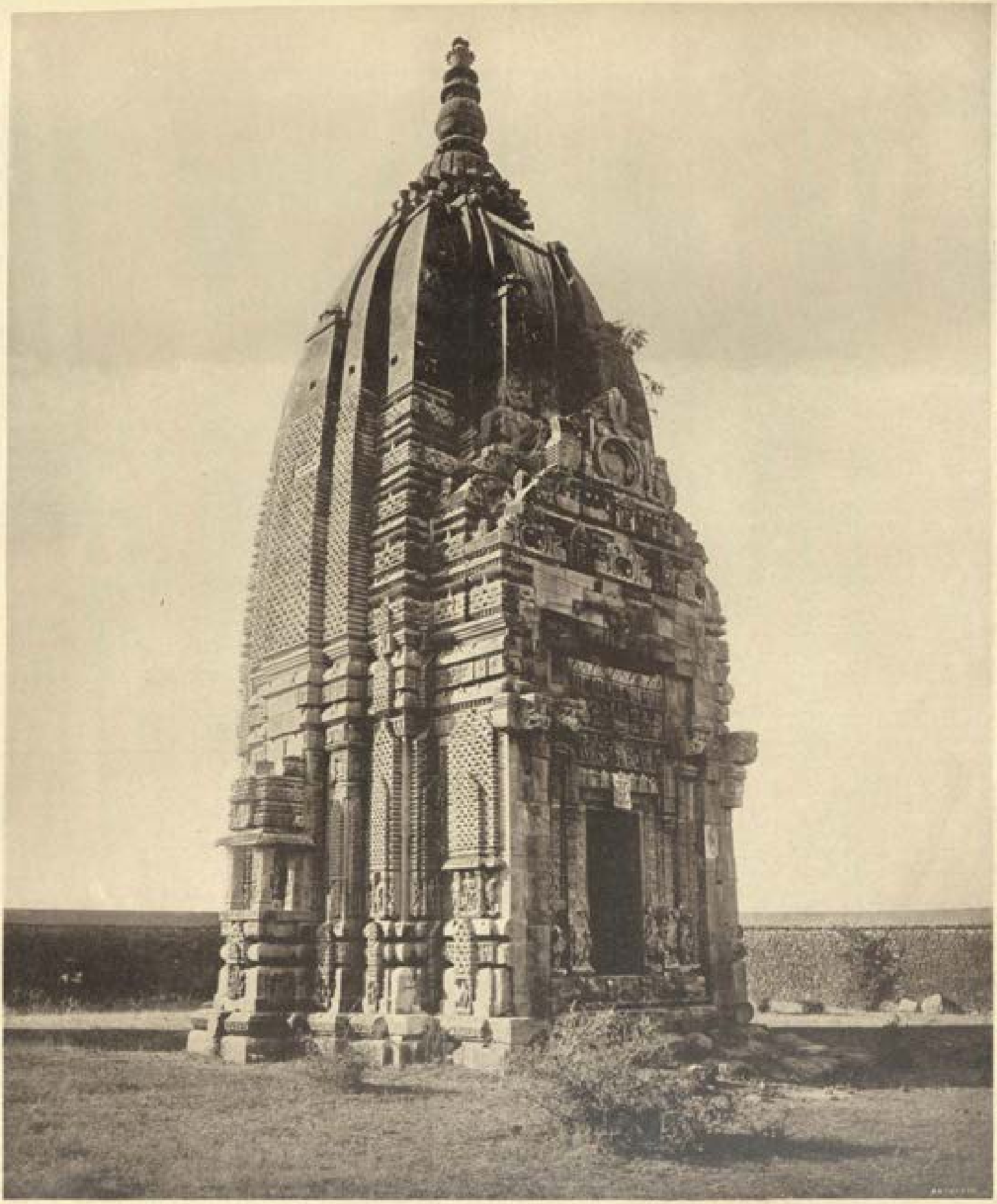
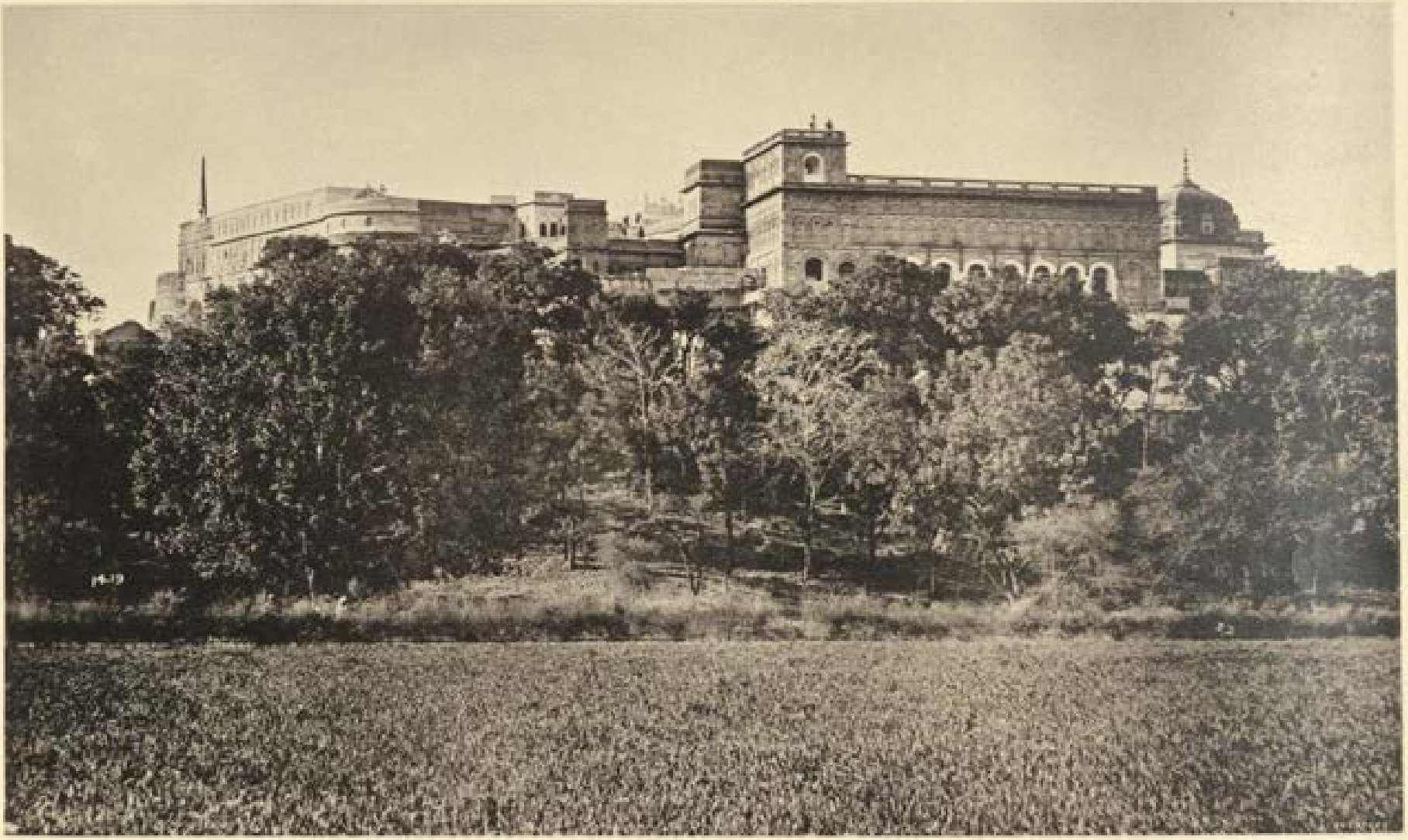


PLATE LXXXI.—TEMPLE NEAR BURWA SAGOR, DETAILS.

PLATE LXXXII.—TEMPLE NEAR BURWA SAGOR, DETAILS.

PLATE LXXXIII.—TEHRI FORT.



TEMPLE AT TEHRI.

Plate No. LXXXIV.

This temple is of modern date.

RUINS OF TEMPLE IN AJAYGARH FORT.

Plate No. LXXXV.

THERE are two large and deep tanks about the middle of the fort, one near a hamlet, the other in a wild spot surrounded by the ruins of no less than three temples, one a large complete one, the other two small ones: all are more or less injured, but the large one has a peculiarity in having a second storey; this second storey is an open gallery of varying width, running round and overlooking the central pillars of the Mahamandapa. The name of the fort is derived from Ajaya Pala (not Varmma), but the temples are ascribed to Parmal and Rahil Brim; the last is confirmed by the discovery of the name of Rahil on several stones of one of the temples. (Cunningham.)

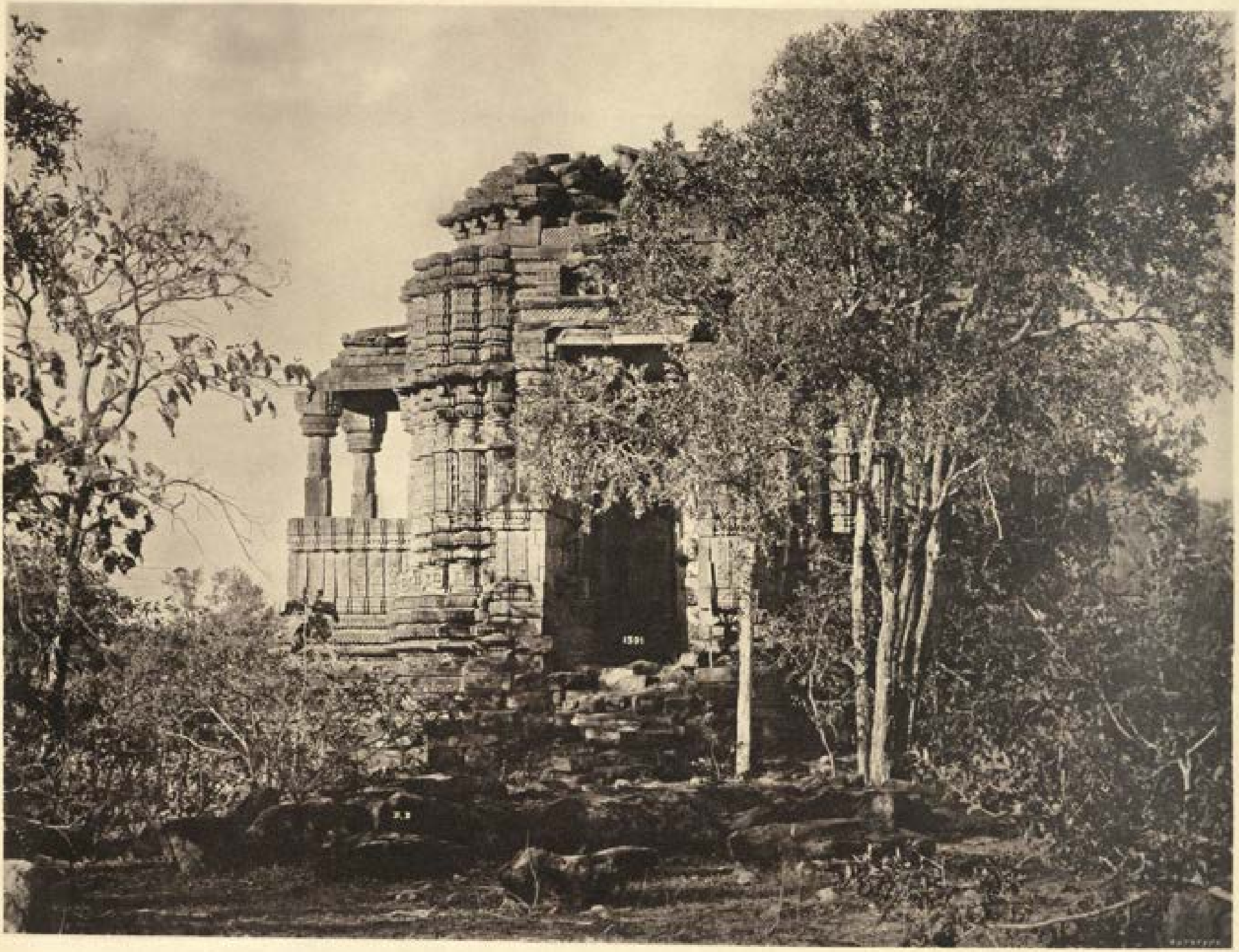


PLATE LXXXVI.—RUINS OF TEMPLES IN AJAYGARH FORT.

SWINGING GATE AT REWAH.

PLATE No. LXXXVII.

THE pieces of this gate were found in fields near Rewah, and are supposed to have been brought from Barhut.

PLATE LXXXVIII.—SWINGING GATE AT REWAH, DETAILS OF PILLAR.

PLATE LXXXIX.—SWINGING GATE AT REWAH, DETAILS OF PILLAR.

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